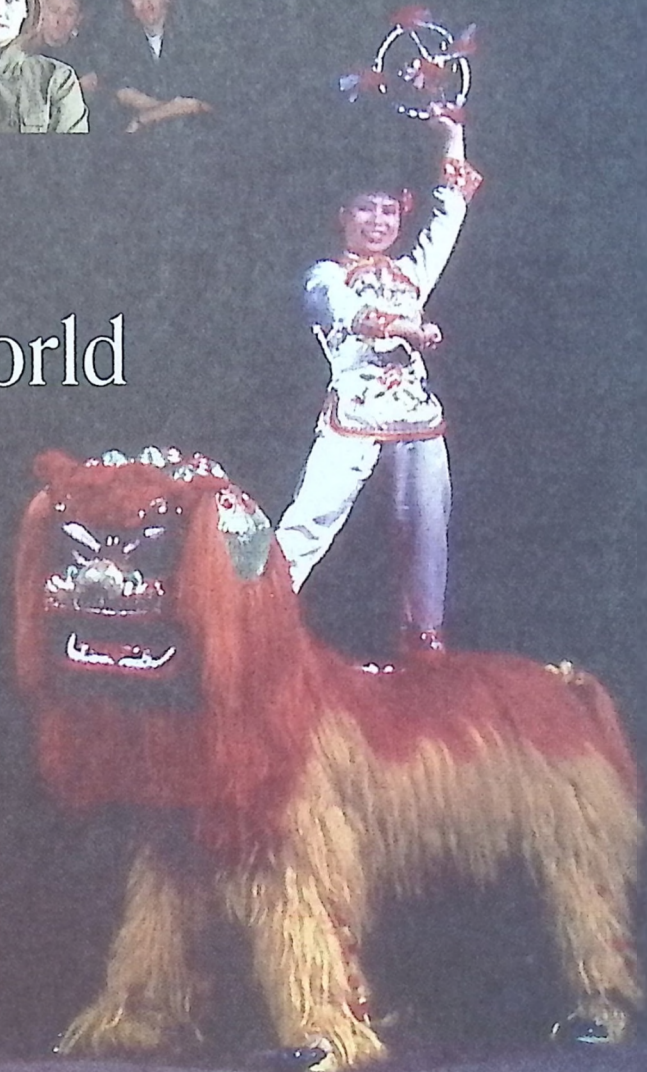
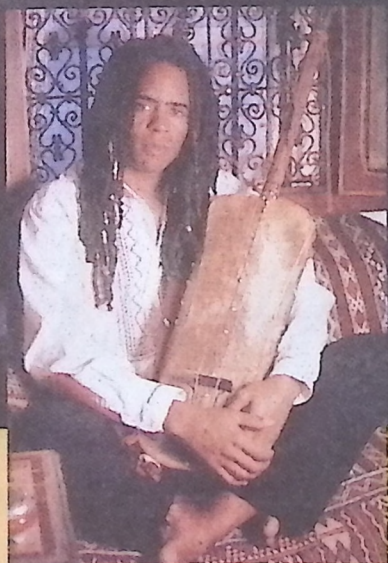


JEFFERSON MONTHLY



One World

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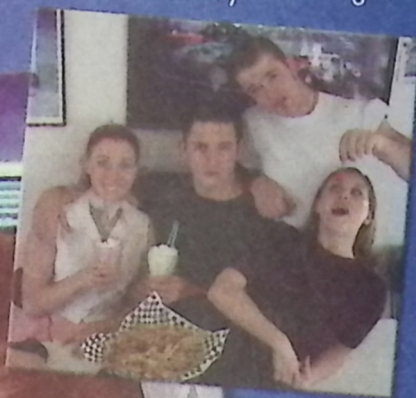


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Grease is the Word...

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GREASE

Book, Music, & Lyrics by
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PHOTO: SHANE O'DONNELL

Montana folksinger Amy Martin will appear at Serendipity II in Redding on October 22. See Artscene, page 33.

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ON THE COVER

Some of the outstanding performers in this year's *One World* performing arts series include (clockwise from top left): South African greats Ladysmith Black Mambazo, Celtic luminaries Capercaillie, the Shangri-La Acrobats from China, and Moroccan master Hassan Hakmoun. See feature, page 10.

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JEFFERSON MONTHLY

OCTOBER 2003

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8 Restoring Native Health

Among the many difficulties suffered by the native tribes in northern California have been health and health care. Suffering high rates of diabetes as well as a history of broken treaties, local native people have begun to create their own solutions. In Arcata, the Potawot Health Village not only provides virtually free health care for the region's tribal members, it also sees health with a large view that embraces environment, culture, family and more. As Jessica Robinson writes, the result restores pride as well as individual health and coastal wetlands, and offers a relevant model for the rest of western care.

10 One World

Once again this year, Southern Oregon University and Jefferson Public Radio are teaming up to present some of the world's top performers in the Rogue Valley. This year, the series aims not only to bridge cultural gaps across the globe; but generational ones within our own region. Maria Kelly gives a glimpse of another diverse and exciting season.



Grammy-nominated bluegrass fiddler and vocalist Laurie Lewis, as well as Peter Rowan and Don Edwards, will appear in the new Grants Pass festival of art and music, *Art Along the Rogue*, the weekend of October 3-5. See Artscene, page 28.

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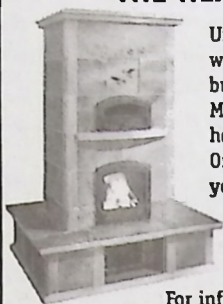
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TUNED IN

Ronald Kramer

Talk Radio Making a Left Hand Turn?

Newspapers and television columnists have been reacting to news accounts that Chicago-based interests, with ties to Democratic Party political forces, are exploring the formation of a new commercial radio network—a network which would be targeted toward Democratic Party hosts and their listeners.

We've gone through an interesting media evolution in America. When radio and television were younger, the idea of launching a network (or even an individual program) avowedly associated with particular political interests would have not only been unthinkable but potentially prohibited by federal regulation. The role which broadcasting was seen to play anticipated that all sides of political issues would be covered fairly, fully and impartially by journalists whose task was to prevent their personal political views from influencing their on-air work, and to insulate programming from external political pressures. Indeed, the anchor people on network news and interview programs were clearly thought of as journalists whose professional obligations included maintaining objectivity and balance in their work. Recently, I saw an email on a cable TV news channel in which a mother reported that her daughter's school assignment, which was to write a profile of a journalist, had been rejected by a teacher because the child had selected Bill O'Reilly, television host of *The No Spin Zone* on Fox, as the subject. The teacher rejected the girl's choice stating that O'Reilly was an "entertainer" rather than a "journalist." Yet,

increasingly, I believe American media consumers have come to understand—and worse, to accept—the premise that the anchor people through whom the daily news is presented are less journalists than

hosts or, at worst, entertainers whose professional goals are far less concerned with objectivity and balance than has historically been the broadcast media's obligation.

The abolition of the FCC's Fairness Doctrine in the mid-1980s relieved broadcasters of their formal obligations to fairness and objectivity and allowed radio talk programs, and the television all-news channels which eventually developed, to abandon objectivity for a more fiery programming

style which produced higher ratings. As a result, it has often been observed that talk radio is now dominated by Republican and conservative forces, and the Democrats are now concluding that they may need to start their own network in order to maintain access to the public for their views.

It's a natural, and perhaps inevitable, outcome. But the sad fact is that most of the political discourse heard on talk radio is in soundbites rather than well-reasoned discourse. Issues are presented as black-and-white rather than in the shadings of gray that permeate most human endeavor. And, ratings success is produced by showmanship rather than rational debate. The idea of the Democrats joining this masquerade of purported public policy discourse is perhaps understandable but ultimately regrettable.

Radio and television were historically

looked upon as enormous boons to the goal of an informed electorate producing an enlightened democratic republic. To this writer, commercial talk radio hardly seems to help in that effort. Indeed, if I could unilaterally will one element of media or political reform, it would be to ban political advertising of less than five minutes in length. A five-minute statement requires its originator to do more than chant a slogan or illustrate a candidate's humanity by kissing babies or walking in the woods. It requires the beginning of rational discourse, a statement of a candidate's or a party's vision for the future and elementary components of how it would achieve such goals.

I fear that a Democratic talk radio network, while perhaps a necessary addition to political balance on commercial radio, will do little to help us achieve real value for our nation. ■

Ronald Kramer is JPR's Executive Director.

Jefferson Public Radio is looking for individuals interested in helping with JPR's radio operations.

Opportunities exist for weeknight (5pm–8pm) shifts. If you've wanted to volunteer in JPR's programming department, but would prefer to stay behind the scenes, this may be the perfect opportunity. For information, contact Eric Teel or Bryon Lambert at (541) 552-6301.



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Pepepr Trail

The High Cost of Low Prices

We Sell for Less. Every few miles of a long summer drive down I-5, I passed a Wal-Mart big-rig with these words written on the back. *We Sell for Less.* The humming of the tires, the hazy monotony of the Central Valley, the highway's hypnotic spell all combined to make the Wal-Mart slogan a mantra for the open road, for the flat, heat-stunned landscape that was the only America I could see through my car windows. *We Sell for Less.*

Wal-Mart has been front-page news in the Rogue Valley this summer. The nation's number-one retailer plans to close its two local warehouse stores and open two huge "supercenters" instead, one in Central Point and the other on top of Miles Field, where Medford's hometown baseball team used to play. These plans have aroused both protests and anticipation. Some fear that the supercenters will bring choking traffic and force out local businesses. Others look forward to the chance to buy for less.

Whatever you think of Wal-Mart, its success has been extraordinary. There are about 3,400 Wal-Marts nationwide, which works out to a growth rate of over 80 new stores per year since the first one opened in 1962. The company's present rate of growth is more than 20 new stores and supercenters every month. Wal-Mart is the largest private employer in the world, and its sales in 2002 were \$247 billion, which is more than Home Depot, Target, Sears, Costco, Albertsons, and Safeway combined. To criticize Wal-Mart for being large is like complaining that elephants are large. It is in their nature. The question is: should we invite the elephant into our living room?

Wal-Mart is just one manifestation of a

value system that touches every aspect of American life: the supremacy of price over all other considerations. This is the basic tenet of consumerism, and most of us rely on it without a second thought when making our buying decisions. But lately, I've begun to think about the high cost of low

prices. The relentless pursuit of low prices does not simply lead to larger and larger Wal-Marts; it affects the quality of our lives in countless ways, from the condition of our schools to the future of family farming.

The budget crisis that has transformed Oregon from a leading progressive state to the lowly butt of jokes by Jay Leno and

Doonesbury can be traced to the exaltation of low prices – in this case, low taxes – over every other value: over the value of decent schools, the value of a functioning court system, the value of health care for the poor and elderly. During the Great Depression, when economic conditions were far worse than they are today, Oregon never imposed the kind of cuts to the school calendar that we experienced this year. Back then both Democrats and Republicans accepted that decent public education was a fundamental responsibility of government, and simply could not be sacrificed. Not any more: today, many legislators proudly boast that they will never vote to raise revenues. As school years are shortened, as students are asked to pay to participate in sports, as art and music programs are eliminated—in short, as Oregon's public schools are dismantled, piece by piece—this does not strike me as a reasonable set of priorities.

Meanwhile, the supremacy of low prices is threatening to drive pear orchards out of

the Rogue Valley, taking with them a key part of our local identity, not to mention open space, beauty, and jobs. According to OSU Extension, the acreage of pears in the Rogue Valley has dropped by over 20% in the past 10 years. Here and across the U.S., farming is threatened by high production costs relative to foreign countries. For example, pears in Chile are picked by workers whose daily wages are equivalent to hourly wages in Oregon. In the modern "free-trade" world, this translates directly into higher costs for Rogue Valley pears. Without government protection—or without consumer willingness to pay more for American crops—it is impossible for a domestic producer to compete.

Since the 1980s, food imports into the U.S. have more than doubled. The typical American grocery store now displays fruit and vegetables from 20 to 30 different countries. Currently more than 98% of those fruit and vegetable imports enter the U.S. without any health inspection, and health problems associated with imports seem to be on the rise. In one widely-publicized incident, more than 300 Michigan school children were stricken with hepatitis A after eating strawberries imported from Mexico. Low prices sometimes come at a very high cost indeed.

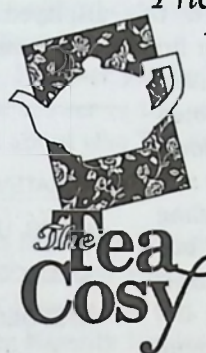
Many of us have a nagging sense that as our "standard of living" has risen, our quality of life has declined. There are signs that consumers are beginning to weigh other considerations along with price when deciding what and where to buy. Well-known firms including Nike and, yes, Wal-Mart have been the target of protests demanding humane working conditions at overseas factories, even if this means higher prices. Purely local businesses are gaining support, even if their prices are a bit higher. For example, farmers' markets in Oregon have

grown by over 500% in the past decade. In the words of an OSU survey of buyers at these markets, "consumers are interested in purchasing local products because of their superior quality, because they want to support local growers, and because they just enjoy the buying experience." Feeling good about the buying experience: what a concept! And there is even hope for state government. After the longest legislative session in Oregon history, a group of moderate Republicans defied their leaders and joined the Democrats to pass a small tax surcharge in support of public schools.

The bottom line is, some things are worth paying for. Among these are good public schools, healthy fresh food, and a quality of life determined by local values and decisions, not global corporate strategies. A life ruled by price places us at the mercy of those who will do anything to cut costs. In the end, that is no life at all. ■

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website www.concept-labs.com/pepper

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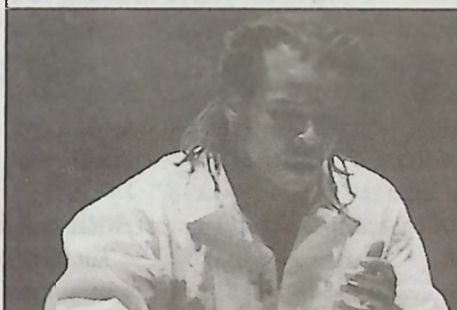
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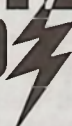
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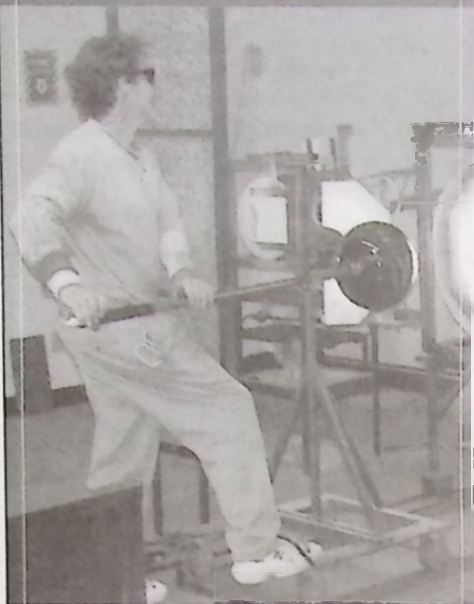


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JEFFERSON PERSPECTIVE

Les AuCoin

Oregon Delegates and Trustees

Few things in public life are as refreshing as politicians who put politics aside and take risks to do what they think is right.

In August, we saw this displayed in Oregon for one of the first times in many moons when eleven House Republicans voted to deliver a majority for a temporary, three-year surtax with sharp spending cuts—a move that balanced the state budget and put an end to the nation's longest running state legislature session.

Even if you don't agree with a politician's position, it's refreshing to hear him or her say, "You may not agree with me on this, but I'm voting to do 'X' because I'm convinced it's right."

If an individual in office can make such a statement, you know you're listening to a politician who *won't* do whatever it takes to perpetuate a career.

I like to tell my political science students that there are two classic roles a representative can fill. The representative can be a "delegate" or a "trustee."

Delegates slavishly support what they think the public wants at the moment, regardless of any moral qualms or uncertainty about the wisdom of popular opinion. Trustees on the other hand take full account of constituent views but they don't stop there. They give at least equal weight to their conscience and any special knowledge they have gleaned from testimony, fact-finding, or research.

The idea of a representative as delegate was articulated best by Edmund Burke, a British statesman in the 18th Century, who will always be remembered for saying to his constituents, the electors of Bristol, England: "[The public's] wishes ought to have great weight with [a representative];

their opinion, high respect; their business, unremitted attention. [However, I] owe you, not my industry only, but my judgment; and I betray, instead of serving you, if I sacrifice it to your opinion."

So much for licking one's finger and holding it to the wind. Sometimes conscience and judgment make a leader sail into the wind.

Oregon's best living example of such a leader is probably former U.S. Senator Mark Hatfield, a Republican. He paid meticulous attention to the needs of Oregonians

but on questions of conscience, he braved public scorn and reproach for the principles he believed in.

His opposition to the Vietnam War and other positions of his party nearly cost him his Senate seat and his chairmanship of the Senate Appropriations Committee. But he survived and as time passed he was lionized as a man who has the courage of his convictions.

Former Governor Tom McCall and Senator Wayne Morse came from the same bolt of cloth in their time but Oregon hasn't seen the likes of them in decades. Indeed, Oregon politics—especially in the statehouse—has become small, nasty, and self-serving. Politicians have preferred to demonize each other rather than develop common ground. They have chosen to tell their constituents what they want to hear rather than what they believe they need to hear. Meanwhile the state has slipped deeper and deeper into mediocrity.

But in the third week of August, the Republican Eleven stood up and in effect told their party colleagues they had had enough. Republican leaders theoretically preferred to close the deficit with more spending cuts. But after billions had already been lopped off

essential state services, they couldn't muster enough votes in their own party for cuts that would inflict additional pain on programs for the elderly, the young, and the infirm.

Then the House speaker and her aides wanted to borrow the money. The Eleven said that in conscience they would not let the legislature schlep off a debt to future generations.

That left taxes, but rather than a permanent increase, moderate Republicans and Democrats settled on a surcharge that expires in three years, when experts expect the recession to end and normal revenues to recover.

Passage of the budget package may prove to be a tipping point in Oregon politics in the 2000s.

It's too early to say that pragmatism and bipartisan problem solving will reign supreme again in Salem. But something important happened when the House Republican Eleven took their stand and, whatever the future holds, uncompromising ideology may not play the destructive role it has in the past.

Now the question is how the Democrats will respond. For starters, they should promise that no Democrat will use the tax vote against the Republican Eleven in the next

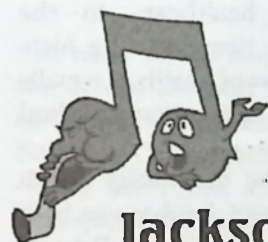
election. Anything less would bring an early end to this shining moment of bipartisanship.

But the most important test is the one facing Governor Ted Kulongoski. When he came to office, he said he would not propose new taxes—saying the state must live within its means—but in the end he embraced the surcharge as the only responsible way left to pull Oregon out of its budget hole.

What will Kulongoski do now that anti-tax activists and talk show Republicans are mobilizing a statewide campaign to repeal the surcharge? If an election is forced, will Kulongoski play it safe and hide out in the governor's mansion—and let the votes fall where they may? Or will he follow the example of the eleven Republicans and risk his political capital for a cause in which he believes?

However you feel about the surcharge, the answer to this question will tell you a lot about who Ted Kulongoski really is. ■

Les AuCoin is an Ashland writer, professor, and political commentator. He served for 18 years in the U.S. Congress and is a former Majority Leader of the Oregon House of Representatives.



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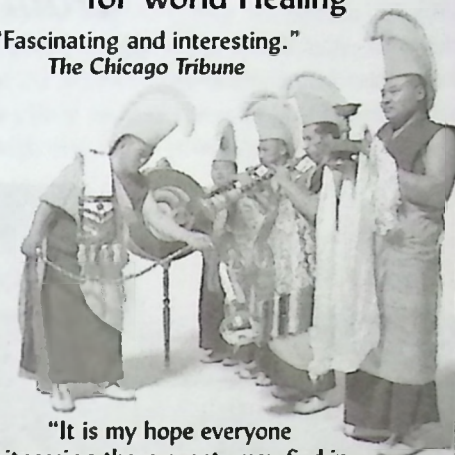
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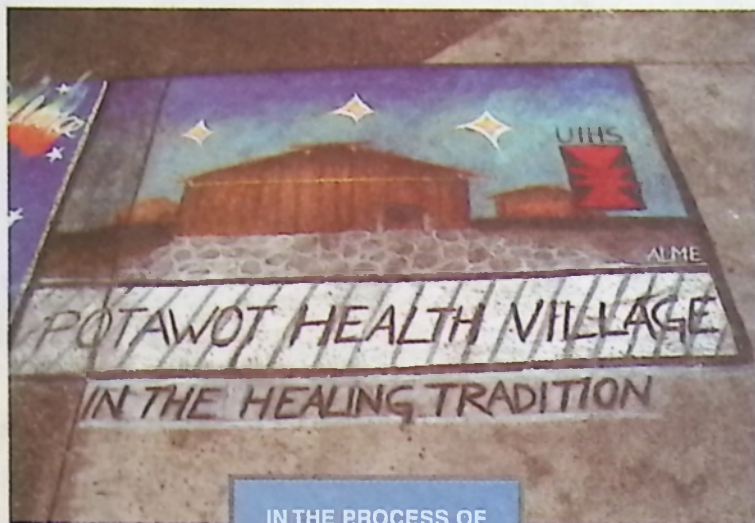
At the Potawot Health Village, no individual cure is separate from the health of the land and culture

By Jessica Robinson

Along the coast of Northern California, near a spattering of wetlands in Arcata, there exists a ring of twelve structures. They are the rich brown color of the redwood tree, which has populated the region for thousands of years and earned the native tribes there the nickname "People of the Redwood." But though they are fashioned after those people's traditional redwood plank houses, these structures are of recent creation. In 2001, they were built as part of a clinic that provides free healthcare to over 16,000 members of the Wiyot, Yurok and Tolowa Indians and is called the Potawot Health Village.

The kind of healthcare provided here is rooted in the same place as its architecture: tradition. Diverging from the white-walled Western view, the Potawot Health Village approaches health with the native people's belief that "healthiness" extends beyond an individual's physical condition. Rather, it's steadfastly linked to the condition of their family, community, and ultimately, their culture. "A lot of times, especially in the Western world, people think about wellness as 'you're the perfect weight, low blood pressure, no illness.' But really, wellness is more than that," says Traditional Resource Specialist Paula Allen, who oversees the incorporation of traditional values into treatment programs at the clinic.

It's not a completely radical idea, even beyond the tribal view. The idea that health can't be measured simply with a tray of instruments has been acknowledged by Western medicine for decades. In 1947, the World Health Organization officially defined health as "a state of complete physical, mental and social well being." A report on mental health from the U.S. surgeon general in 1999 identified "the inextricably intertwined relationship between our mental health and our physical health and well



IN THE PROCESS OF
RESTORING WETLANDS
AND CURING AILMENTS,
POTAWOT HAS ALSO
MANAGED TO PROVIDE
INTANGIBLE,
INVALUABLE PRIDE TO
THE NATIVE AMERICAN
COMMUNITY.

being." But the idea that health also depends on something as non-quantitative as the state of a culture has remained in the quiet shadows of U.S. reservations—at least, up until now. When United Indian Health Services, Inc. (UIHS), a Northern California organization that works to provide healthcare to the

tribes, built the health village, they created a high-profile clinic that touts this view of health as equally important to the tried-and-true conventional medical techniques they also provide.

Susan Golledge-Rotwein, the community health care service coordinator at Potawot, has been on both sides. Each day, when she goes to work at the Potawot Health Village, she passes through a wooden door and enters a lobby that holds a hand-carved redwood canoe. It's a far cry from the Massachusetts hospital where she once worked. In fact, the Boston native says typical hospitals and the health village are "like night and day." Some of that stark contrast can be found in the diabetes program, which Golledge-Rotwein oversees. It's a crucial program for a clinic that serves the group with the highest prevalence of the disease, according to the Agency for Healthcare Research and Quality, at 2.8 times the overall rate. At Potawot, family members are part of the treatment process. "If I'm looking at a person who has been diagnosed with diabetes, that person is directly affected, but so is their family. So we work with their families," Golledge-Rotwein said. Diabetes patients also see traditional healers, stroll the on-site walking trails and participate in traditional activities like weaving mats from tulle—whatever will reconnect the patient with his culture.

But disproportionate levels of diabetes are only on the surface of the damage the Northern California tribes seek to repair. The health village is also trying to reconnect a culture with its people. Since the first European contact there in 1769, their basic way of

life has slid off-kilter. In the mid-1800s gold was discovered in California, and Western expansion brought Western development and Western ideas to the area, often solidified only with violence. The mission system followed, and it is at this time in U.S. history when use of the word "massacre" became most profuse. By the turn of the century, the population of Native Americans in California had dropped to seven percent of the pre-contact level. But perhaps the most devastating blow to native culture came during the twentieth century, when the federal government pushed for Indian assimilation. Children were sent to boarding schools

ed to someone who's worked here before," said Allen, whose parents and grandparents were involved in UIHS.

When UIHS opened the Potawot Health Village in 2001 after a decade of planning, it unveiled the renewal of an old culture. The clinic sits visibly at the intersection of Highway 299 and Highway 101, making both the healthcare services accessible and their presence apparent to the outside world. Allen says the clinic has been a kind of coming out for tribes in the region, after being in hiding for much of the twentieth century. "It's not that we weren't here, we were just isolated. And

of Northern California. So it seemed fortuitous that a 40-acre plot near Arcata in need of wetland restoration would find a culture in search of its own restoration.

At that time, the property held about an acre and a half of wetlands. Mad River, or the Potawot as the Indians had called it, over time had formed the wetlands when it overflowed and meandered across the plains. But development had damaged the wetlands and the city of Arcata approved the project only after UIHS agreed to dedicate 20 acres to environmental restoration. The clinic would have to work symbiotically with the land: it was perfect. UIHS plant-



The Potawot Health Village includes displays of native art and culture, and features grounds designed in accordance with native principles and traditions.

and many native languages never made it through to the next generation. The clash of cultures corroded native culture in Northern California.

By the 1970s, a group of tribal members—primarily mothers and grandmothers whose families didn't have basic healthcare—formed the beginnings of United Indian Health Services. They were a microcosm of a national movement to revive American Indian traditions. For UIHS to be a private, Indian-owned organization is significant; it came on the heels of a history that tells of the federal government never ratifying any treaties signed by tribes in this region. Since its grassroots formation in 1970, UIHS has worked to build a network of clinics that provide healthcare services to nine tribal reservations of Wiyot, Yurok and Tolowa ancestry. The UIHS staff has gone from a dozen to over 150. The UIHS administration has gone from a group of concerned parents to a concerned board of directors. And more than ever, UIHS has become part of the native community, cycling each progressive generation through the ranks. "Everybody's relat-

that was partially a protection thing. A lot of hurtful things were done and a lot of feelings were wrapped up in that," Allen said. "One of the [goals of the health village] has been the idea that we can use this space to teach about or offer education about our culture and our people."

One of the lessons taught at Potawot is the tie people have to nature. For many Americans, cultural ties to the North American continent formed within the last century or so. But the people served by Potawot are part of cultures that for several thousands of years have resided on the same section of what is now the California coast. Nature, and the particular cast of nature found there, is synonymous with the tribes' way of life. Though beliefs vary among the tribes, they generally hold that the source of all things can be traced to the natural environment. When UIHS was looking for a site for the Potawot Health Village, they wanted a locale that would put healthcare right up against nature. Unfortunately, the deterioration of Indian culture over the last 150 years had coincided with damage to the natural environment

ed spruce trees. They cultivated an organic garden. They created walking trails. And they installed a storm water treatment system that operates in conjunction with the wetlands. This restoration area was named Ku'wah-dah-wilth, or "comes back to life" in the Wiyot language. The wetlands have since grown to five acres.

On the other half, with a \$3.5 million grant from the California Endowment, UIHS created a 42,000-square-foot clinic. It provides Northern California Indians virtually free healthcare through a combination of private, state and federal funding. Laura Kadlecik, the manager for construction of the clinic and environmental planning, has watched the life of the health village since the project was in its infancy. She says the two halves, the clinic and the restoration area, are actually geographically intermingled—making literal the Potawot metaphor about human health and nature. "They absolutely work together. To say it's divided in half makes it sound like a straight line. But it's almost like a yin and yang the way its shaped out," she said.

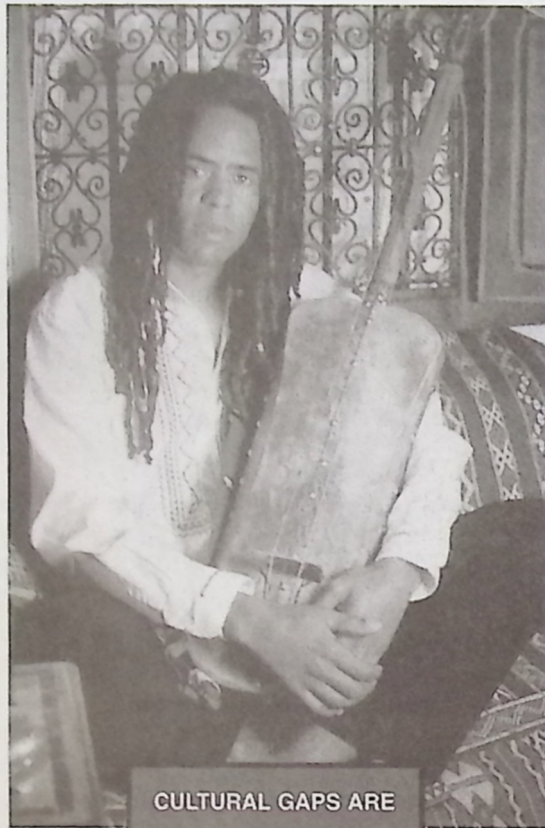
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One World 2003–2004

Bridging the Gaps

By Maria Kelly



CULTURAL GAPS ARE
NOT THE ONLY GAPS
THAT ONE WORLD
ATTEMPTS TO BRIDGE,
BUT GENERATIONAL
ONES AS WELL.

Beginning this fall, the *One World* performing arts series marks its eleventh annual season of performances, presented by Southern Oregon University and Jefferson Public Radio. Through a series of world music concerts and other performing arts events, its intention is to celebrate the richness of diversity by presenting a variety of music and performances from around the globe—including those from our own vast traditions of America.

The vision of *One World* is to bridge the cultural gaps that exist within the world, through a spirit of celebration and music. Music is a potent vehicle for opening hearts and minds, which in turn can temper our misunderstandings and judgments of people and cultures different from our own. The message its musicians continue to communicate can be social or political in nature and is often profound. It gives voice to those who might not have one otherwise. It exposes us to enlightened perspectives and mythic traditions. Through the celebration of the strength and beauty of diversity, *One World* strives to inspire conversation and tolerance within our own smaller communities and to emphasize a path to world peace through world music.

Cultural gaps are not the only gaps that *One World* attempts to bridge. Increasingly, it seeks to bridge generational ones as well. *One World* is supported in part by student fees at Southern Oregon University—fees that continue to increase with the rise of tuition costs—and is also supported by older members of the com-

munity. Many SOU students recognize the benefit of *One World* cultural performances, which would not be available to them at a reduced rate without student fee support. They appreciate the exposure and education *One World* provides. However, many also feel that if their dollars are going to support a university program, it should in turn support their choices of more “popular” entertainment—the kind that might not resonate with older members of the community. Satisfying both constituencies is a delicate balancing act and one that the *One World* staff is committed to doing with an open mind, an adventurous spirit and a sense of humor. So, the new *One World* strives to satisfy the

greater community by offering award-winning performances and rare cultural performing arts—and by acknowledging and honoring student concerns by presenting concerts that satisfy their tastes and slim pocket books as well.

A step in this direction is through our collaboration with the SOU Student Activities Program Board. We are co-presenting a concert this season on the SOU campus at a very affordable price, by the Australian band the Waifs—a terrific live band with appeal to older music fans as well. Through this alliance with Student Activities, we hope to reach more SOU students. And since shows that appeal to the student body often tend to be scheduled on shorter notice, due to touring schedules, we plan on presenting additional concerts throughout the season beyond just what is listed below. Look for these shows throughout the season, as season ticket holders will also have an

option to use their season discount! We hope it will prove to be a win-win situation for all concerned and ensure the good health and great success for *One World* for years to come.

Once again this season already offers an assortment of styles and an expansion of perspective.



Ladysmith Black Mambazo

One World opens Saturday night October 4th with Ladysmith Black Mambazo at the SOU Music Recital Hall in Ashland. The lush vocals and warm personalities of this Grammy winning a cappella Zulu group will be aglow in the bright acoustics of the intimate SOU Music Recital Hall. They first captivated audiences worldwide with their involvement in Paul Simon's seminal recording, *Graceland*, an album regarded by many as critical to today's explosive interest in world music. They are a national treasure of South Africa who have embodied that country's struggles, and who now celebrate its traditions

On Wednesday October 8th, One World forges a new partnership with the Rogue Theatre in Grants Pass in a co-presentation of Gillian Welch, a gifted singer, songwriter, and multi-instrumentalist steeped in traditional American roots music. She is known for stark but powerful stories set to music whose bare intensity conveys an almost unbearable beauty. Welch's debut album drew strong acclaim for its revival of Appalachian musical styles and the lyrical evocation of Depression-era rural America. In the early '90s, Welch established her musical and songwriting partnership with David Rawlings. Together they have supported more mainstream artists such as Mark Knopfler and Emmylou Harris. Well established in

Nashville, Welch gained further exposure through her critically acclaimed performance on the soundtrack to *O Brother Where Art Thou?*

On Saturday October 18th, One World is pleased to present Capercaille, at the SOU Music Recital Hall in Ashland. From their homeland roots of Argyll in the highlands of Scotland, Capercaille have been credited with bringing traditional Celtic music to the world stage and inspiring the great resurgence so evident today. Capercaille contains some of the finest musicians in Celtic music,

alongside the exquisite voice of Karen Matheson. Capercaille have a knack for interpreting ancient Gaelic songs with a contemporary twist including samples, loops and strong grooves used with the familiar mix of traditional instruments, and of course, the mesmerizing voice of Karen Matheson.



Capercaille

One World then launches its first collaboration with the SOU Student Activities Program Board in presenting The Waifs on Friday October 24th at the SOU Britt Ballroom in Ashland. We are excited to bring an energized, young band from Australia to the SOU campus for a very affordable price. The Waifs are three uniquely talented singer/songwriters from West Australia. Their music features soaring harmonies, acoustic lead guitar, soulful harmonica and tight percussion, all framed by an unassuming but confident stage presence and seemingly boundless energy.



Gillian Welch

Their smart, rhythmic, pop-friendly songs of relationship, and the hopes and doubts of life blend influences from contemporary folk, classic rock, blues, country and even South African jive. They'll be in Ashland after a year of record breaking sales at both the Telluride Bluegrass Festival and the Newport Folk Festival, and having toured this summer with Bob Dylan.

Wednesday November 19th, the ever-popular Shangri-la Acrobats will perform acrobatic feats at the Craterian Ginger Rogers Theater in Medford. In a splash of color, motion and sound,

the acrobats will perform their multifaceted and multi-cultural production featuring dazzling acrobatic displays, formidable feats of daring and balance, and explosive Kung Fu in brilliant costumes with an occasional touch of Chinese comedy. Under the direction of acrobatic legends, the Hai Family, the company flawlessly interprets the precision and grace of an art form honed by years of training and discipline in Chinese acrobatics.

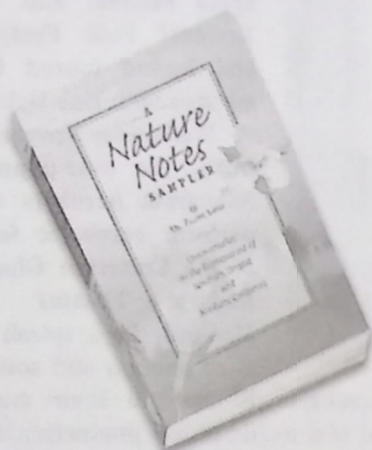
On Saturday March 6th Hassan Hakmoun performs traditional Gnawa music in the SOU Music Recital Hall in Ashland. He is a master of Gnawa music—a style of devotional music performed in all-night healing trance ceremonies. Rooted in West Africa, it was carried north to Morocco via the slave trade centuries ago. Gnawa music is played on a sintir, a long-necked, three-stringed lute and accompanied by castanets. It combines call and response African chant, wailing Arabic melodic lines and a rattling syncopation that is akin to flamenco. Hassan Hakmoun has collaborated with western artists Peter Gabriel, Kronos Quartet, Don Cherry and his wife, pop star Paula Cole. This is sure to be a potent evening of trance music at its very best!

The David Grisman Quintet closes the season Thursday May 6th at the Craterian Ginger Rogers Theater in Medford. Considered the leading force in the establishment of instrumental acoustic string music, the David

CONTINUED ON PAGE 15

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

Over 100 of Dr. Lang's commentaries on the incredibly diverse environment of our region have been collected in this new book. Perfect for browsing or to accompany your next nature outing in the State of Jefferson!

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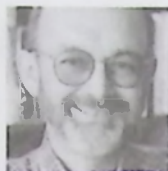
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NATURE NOTES

Frank Lang

Forest Giants

We humans are fascinated by big, captivated by huge. Take Shaquille O'Neal for example, huge by any human standard. When he moves down the basketball court at 7'1" and 315 pounds about all that jiggles is the floor. He is bone, muscle and agility, and that is what makes him a great basketball player. Other basketball players, almost as big, tend to jiggle almost as much as the floor. I'll name no names.

Human beings are also fascinated by trees, big trees. Some people are even captivated by huge trees, and spend a lifetime seeking them out. Some seek them out just for fun and pure enjoyment, others seek them out to turn big trees into kindling. Folks are so interested that there are virtual contests about which state has the largest tree of a particular species. There are various websites that act as big tree registries. The big tree program got started by a conservation magazine, *The American Forester*, in 1940. They asked, "Where are the largest trees in the United States?" Their 1941 list had 77 species, the 1945 list 228 species. Needless to say there were arguments about whose tree was really bigger. *The American Forester* established a point system to settle disputes.

Here is what you need to do, in a nutshell. First determine the diameter at breast height—DBH, as it is commonly known. The DBH was arbitrarily determined to be 4.5 feet above the average ground, which isn't always easy to determine, what with slopes, irregular shapes, and multiple stems. Next, the height must be determined, which is really difficult to do when you can't see the top because of obscuring branches and closed canopies. In ancient days this might have been your only real opportunity to use the trigonometry you learned in school: angles, distances from the tree, sines,

cosines, stuff like that. Now laser-based height measurements make height determinations a piece of cake, or easy as pi, which is 3.14159, approximately. Once you know DBH and convert it into circumference (this is where the pi comes in) and the height, you need to know the spread of the branches or the crown spread, as it is sometimes known. To do this, you and your assistant

measure the widest and narrowest spread and take the average.

To determine your monster tree's ranking add the circumference in inches, the height in inches, and the spread as one point for every four inches. The compare your total with totals determined for

other trees by other nuts like yourself. Send your candidate to the registry and prepare to be questioned and to have others check the accuracy of your work.

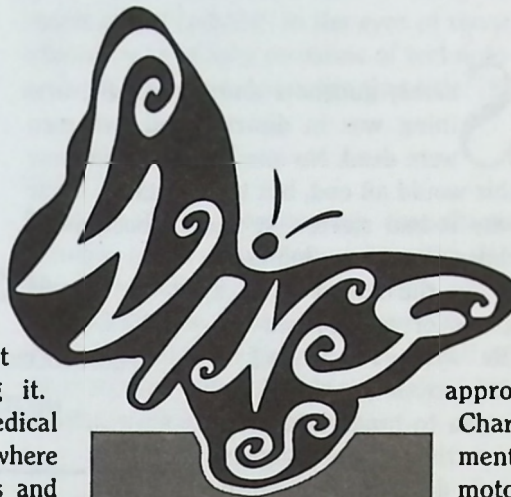
If you are interested in big trees I recommend Robert Van Pelt's new book, *Forest Giants of the Pacific Coast*, published by the University of Washington Press. Van Pelt's book tells almost everything you need to know about the big tree business. Not only that, but he features known forest giants with marvelous pen and ink drawings of his own done in the field, photographs, and colorful and accurate distribution maps for the species covered in his book. My only disappointment is that he leaves out some of my favorites, like foxtail pine and Brewer spruce. But never mind, it still is lots of fun.

Want to do something entertaining with the kids? Take them out, off the couch, away from the computer, maybe you can start them on a different tack. Where to go? Here are some ideas for the State of Jefferson. Ponderosa pine? Try the La Pine Giant or the Bear Creek Twins in the Trinity Alps Wilderness. Port Orford Cedar? There is the

CONTINUED ON PAGE 15

Wings of Hope 2

By Eric Alan



THIS IS AN EVENT
WHERE THERE IS NO
ROOM FOR THE WORD
"IMPOSSIBLE."

An ancient adage says that a person who claims something cannot be done should not interrupt the person doing it. Certainly this applies to medical efforts in the area of brain restoration, where numerous specialists are ignoring doubters and working towards solutions to issues long considered insoluble. Traditionally, it's been believed that brain damage—be it from injury, stroke or illness—could not be recovered from. Now, however, some skilled researchers are beginning to hold a more positive view, creating hope for everyone from trauma victims to Alzheimer's patients. It is those people that the Margot Anderson Brain Restoration Foundation seeks to assist, via the Wings of Hope 2 medical symposium and entertainment fundraising event.

Two years after the foundation's first Wings of Hope weekend brought together some of the world's top brain researchers, as well as entertainment luminaries from George Martin to Hal Linden and Ed Asner, the upcoming Wings of Hope 2 weekend will again bring faith, hope, hard work and remarkable talent to the Rogue Valley on November 1.

Should the medical symposium be too technical for some still interested in supporting the cause, the gala evening event will offer a way to participate in an elegantly pleasurable way. It will be held at 7 p.m. on November 1 at the Rogue Valley Country Club, with the complete list of both nationally and locally known performers still to be confirmed at press time. However, musicians will include Peter Yarrow (from Peter, Paul and Mary), renowned classical pianist Alexander Tutunov, the Oregon String Trio, singers Leslie Kendall and Kurt Bernhardt, and the Paul French Singers. Admission to the event includes symposium fees as well as a gourmet dinner and the entirety of the entertainment.


The medical symposium will be held from 10 a.m. to 4 p.m. on the same day at the Smullin Health Education Center on the campus of Rogue Valley Medical Center in Medford. Five of the world's top brain researchers will convene to present their work—and all of them have made innovative progress in the past year. Dr. Evan Snyder will talk about the research implications for intervention

after injury or brain degeneration. Dr. Dorothy Annete Kozlowski will discuss treatment of brain injury via two novel approaches, including gene therapy. Dr. Ann-Charlotte Granholm-Bentley will detail new treatment plans for age-related declines in memory and motor function, as well as discussing the effects of such factors as diet, exercise and hormone replacement. Dr. Robert Sapolsky will show how stress hormones relate to neurodegenerative diseases, discuss strategies for saving neurons, and also speak about gene therapy's use. Dr. Theodore Berger will talk about advances towards introduction of microchips in the brain to assist in speech recognition and other areas. In addition, the panel will be joined by Dr. George Sitnay, founder of the Traumatic Brain Injury Association of America and a former head of the World Health Organization. The symposium will be moderated by noted physician and researcher Dr. David Jones. It will offer continuing education credits for health care practitioners, and also be open to any interested members of the public.

This is an event where there is no room for the word "impossible"; where the relentless presence of clear vision and faith will be center stage. Those who are daring to back their faith with careers of action will be present; quiet heroes whose work's value is unquestioned by any who've ever lost a loved one to the ravages of brain damage, who can envision a world where that no longer need be the case. Upon Wings of Hope, better truths may arrive, as the formerly mythical becomes commonplace. It always does, with each succeeding generation of inspiration and sweat.

For more information on Wings of Hope II, visit www.brain-restoration.com, call (541)488-1185 or (541)608-6323, or e-mail hermedel@aol.com. Fees for the symposium alone are \$75 (general public)/\$100 (health care practitioners), and include a luncheon. Fees including the symposium, dinner and entertainment are \$150. All proceeds will be used by the Margot Anderson Brain Restoration Foundation to assist in the ongoing effort to create brain restoration solutions.






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INSIDE THE BOX

Scott Dewing

The Luddite in All of Us

Smoke, gunshots and shouting—everything was in disarray and two men were dead. No one knew for sure how this would all end, but they certainly knew why it had started: it was all because of those new power looms.

In the fall of 1811, a group of unemployed textile workers referring to themselves as "Luddites" began to break into factories throughout England and destroy the power looms, or "frames," that were replacing their jobs. Some accounts claim that the Luddites were led by a Ned Ludd. Other accounts claimed that Ludd was a fictional character, a King Ludd who lived in the Sherwood Forest and issued proclamations regarding the evils of the looms.

The attacks on factories and destruction of equipment escalated and spread. In 1812, Parliament began debating the Frame Breaking Act, which would pave the way for Luddites convicted of breaking textile machinery to be sentenced to death.

Lord Byron delivered a passionate speech to the House of Lords denouncing the Frame Breaking Act. "The perseverance of these miserable men in their proceedings," he said, "tends to prove that nothing but absolute want could have driven a large, and once honest and industrious, body of the people, into the commission of excesses so hazardous to themselves, their families, and the community." Then, specifically addressing Parliament's plan to make frame-breaking punishable by death, he said, "As the sword is the worst argument that can be used, so it should be the last."

But to no avail. Parliament passed the Frame Breaking Act as well as sending 12,000 troops into the areas where the Luddites were active as a further precaution. In the summer of 1812 eight men in

Lancashire were sentenced to death and thirteen transported to Australia. Another fifteen were executed in York.

Sporadic outbreaks of violence continued, but by 1817 the frame-breaking move-

ment of the Luddites had been broken. Technology changed the world and as the world changed, man changed—for better or for worse—right along with it.

As we hurtle into an unknown future, that

Luddite past looms over us. And yet, it seems to remain unseen, unrecognized and, at best, misunderstood. In all fairness, I think the Luddites have been given a bad rap. Few people would welcome being called one because the term carries with it connotations that one has an irrational fear of technology and progress; is short-sighted and ignorant, unsophisticated and stupid.

In an 1819 article about the Luddites, James Edward Taylor wrote, "[The] riots originated in severe distress, exasperated by a short-sighted prejudice against the introduction of newly-invented machinery."

With the benefit of 20/20 hindsight, Kirkpatrick Sale wrote in his 1995 book, *Rebels Against the Future: The Luddites and Their War on the Industrial Revolution: Lessons for the Computer Age*, "Understanding in an intimate way the narrative of the Luddites, we may not only dispel our ignorance of the past, we may find some necessary guidance for the future." Sale provides eight "lessons from the Luddites," among which is an awareness that technology is never neutral.

Indeed, technology and technological advancements are never neutral. With every pro, there is a con. For example, the A-bomb. Pro: WWII was ended quickly and an estimated 1 million U.S. soldiers' lives were saved. Con: 200,000 dead Japanese (most of them civilians) and a nuclear lega-

“
TECHNOLOGY IS NEVER
NEUTRAL.”

cy that mushroomed into the MAD shadow of Mutually Assured Destruction that hung over the world for 50 years then dissipated (somewhat) with the fall of the Soviet Union only to be transformed into fears of "dirty bombs" planted by terrorists in the very cities of the scientific minds that created the A-bomb. Shortly after the bombing of Hiroshima, President Truman declared the creation of the A-bomb, "The greatest achievement of organized science in history." While this may arguably be true, fifty-eight years later we need to ask ourselves if this technological advancement of splitting an atom to release enormous amounts of energy was truly beneficial for humanity. If you're like me, you may be quick to say, "Well, it would have happened eventually. Better us first than them!" But that shallow response fails to fill the depth of the question.

One of my favorite quotes about the intrinsic dichotomy of technology is by writer and educator Neil Postman: "Technological change is almost always what I call a 'Faustian bargain'—it giveth and it taketh away."

This brings us back to the Luddites. As always, there are valuable lessons here to be learned from history. As inventors, users and *stewards* of technology, we must all get in touch with our inner-Luddite and begin to shine bright lights on the role and impact of technology in society and culture. Too often, too much (if not all) of our energy is spent focusing on the pros of technology rather than the cons. Today, much of this is due to our marketing-saturated, super-consumer society. We've slowly transformed from a democracy to a *technocracy*, though we tenuously but tenaciously hang from the frayed ends of the original fabric woven during the birth of our nation. According to the American Heritage Dictionary, a technocracy is, "a government or social system controlled by technicians, especially scientists and technical experts." This is not to say that the very leaders themselves need to be technical experts but that the decisions of those leaders are heavily influenced by scientists and technical experts. Like with the A-bomb.

Technocracy is a slippery slope, but now that we've become used to the acceleration, we've gotten pretty comfortable as we slide toward the next cultural drop-off—*technopoly*. According to Postman, "Technopoly is a state of culture. It is also

a state of mind. It consists in the deification of technology, which means that the culture seeks its authorization in technology, finds its satisfactions in technology, and takes its orders from technology."

I'm not sure how this all started, nor how it will all end. But I am increasingly questioning whether or not our current course is a good one and whether or not the technologies of today will truly make for a better tomorrow. And if doing so makes me a "Luddite" in the eyes of those blinded by the flashy promises of technology, I will be honored to carry that title. ■

Scott Dewing is a technology consultant, business owner, educator and writer. He has a B.A. in Journalism and Communication from the University of Oregon. Archives of his columns, as well as other articles and news, are available at his website, www.insidethebox.org.

NATURE *From p. 12*

Elk Creek Champion and the Coquille Falls tree, near Powers, Oregon. Engelmann spruce? King Spruce in the Sky Lakes wilderness north of Mount McLaughlin. Or, here is an easy one to reach. You can drive right to the Fish Lake western white pine, 21 feet in diameter, 222 feet tall, who knows how many tons. Find it, walk up to it, throw your arms around it, give it a hug. It don't jiggle, it don't sweat. If you can throw your arms around it, however, there may be work for you in the NBA. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

ONE WORLD *From p. 11*

Grisman Quintet has evolved since 1975 into the most celebrated group in acoustic music today. For nearly forty years, mandolinist/composer David Grisman has been performing what has been dubbed "dawg" music—including swing, bluegrass, latin, jazz and gypsy. Well known for his seminal work with Jerry Garcia and Peter Rowan of Old and In the Way, Grisman has performed with many artists—including Bela Fleck, the Grateful Dead, Earl Scruggs,

Stephane Grappelli, Emmy Lou Harris and Bonnie Raitt. Their elite musicianship assures that this concert is sure to be a grand finale to our 2003-2004 season.

All One World shows start at 8pm. Tickets and a season brochure are available at (541)552-6461. For more information please visit www.oneworldseries.org for links to artists' websites, audio streaming and online ticket sales. ■



David
Grisman
Quintet

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

My terror portfolio is way down: bombings are a wash, assassinations dead in the water, can't buy a guerilla insurrection for love nor money. This is the last time I let Admiral Poindexter manage my money.

President Bush sends seven Americans to war-ravaged Liberia: seems like a small number, but they are Vin Diesel, The Rock, Jean-Claude Van Damme, Steven Segal, Jackie Chan, and Bruce Willis. Schwarzenegger bailed at the last minute. Something came up.

Arnold Schwarzenegger startles the world by not running for President of Austria.

In the California governor's race, Schwarzenegger will be running against Gray Davis, an inaction hero.

Saddam said to be moving three times a day: you know what that's like. Kids just start to make friends...

The Pentagon releases pictures of what Saddam might look like in a makeover; and Geraldo Rivera is taken into custody. Joe Lieberman was held for questioning and released—just glad to get the attention.

You know times are tough if Howard Dean is the most charismatic guy in the room. Or when Al Sharpton is the only one making sense.

And liberal talk radio to air hosts making vicious jibes and unfounded accusations against themselves.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**

npr

ON THE SCENE

Where In The World Is NPR's Ivan Watson?

Although Ivan Watson has traveled across the globe as a reporter for NPR—from West Africa to Tajikistan, Afghanistan to Pakistan, Istanbul to Northern Iraq and currently to Baghdad—there is one place he hasn't been: the West Coast of the United States, including the state of Jefferson. "It's pretty sad," Watson said. "I need to do a road trip around the U.S. Not just the West Coast, but also the center of the U.S. I haven't done that."

Watson hasn't had much spare time for his American road trip. After spending several years in Russia working first for CBS and then as a producer at CNN's Moscow Bureau, he had the opportunity to cover West Africa for NPR. "I went for it," Watson said. "It was really scary and it was a big risk. It worked out, [and] it was great."

The differences between West Africa and Russia were staggering. The cold, short days and six months of snow in Russia, according to Watson, seemed to mirror the depressing story of the end of a superpower and ensuing economic and social collapse. In Africa, it was the corruption and a complete collapse of infrastructure that made most of that continent much worse off than Russia. "You go to Africa where things aren't better [than Russia]," Watson said. "In fact they are much worse. But the spirit is alive and exciting. And there were very few journalists. You'd have a whole country to yourself. It was completely new and exciting."

Watson found that the excitement was expressed in the people of Africa. "The people may have nothing that they own," he commented. "They may own shorts and a pair of flip-flops and that's it, but they are

dancing in the streets for no reason. They're just having a good time. People like to laugh there. So it was great," he said. If Africa presented Watson with laughter, ingenuity, and music in spite of a crumbling civilization, then covering Afghanistan and Iraq offered him a glimpse at life behind the lines of armed conflict.

During the recent war in Iraq, Watson turned his focus to reporting on the Kurds and life in Northern Iraq. It was both challenging and thrilling to follow their excitement and hopes and to stand side-by-side with these people as they anticipated the fall of a dictator they had been fighting against for

years. However, reporting during a war isn't all focused on the emotion of captivity and freedom. In war, Watson said, "there's a weird kind of suspension of reality at times. There are front lines and you quickly learn the rules, where you can go, where you can't go, what risks you feel you can take."

Watson continues to take risks to bring Jefferson Public Radio listeners the news from wherever he might be in the world. Currently based in Istanbul, Watson enjoys living and working abroad. He is intrigued by the beauty and fascinated by all there is to learn. And while he is taken by the scenes found just outside his apartment window in Turkey, maybe someday Watson will get to take in the beauty of a whole different view—from a car window on road trip across the U.S. as he heads toward that West Coast he has yet to see. ■

WATSON FOUND
THAT THE EXCITEMENT
WAS EXPRESSED
IN THE PEOPLE
OF AFRICA.

health village has had on the area is a case of the whole being more than the sum of its parts. In the process of restoring wetlands and curing ailments, Potawot has also managed to provide intangible, invaluable pride to the Native American community. Allen has seen tribe members drive to the health village just to show it to someone. "It's like when you visit relatives out of town and they have this place they want to show you—some place they're proud of in their community, that makes it shine. A lot of people bring their family here when they come to visit." The clinic has been well received in the broader community too. Doug Shaw, administrator at Mad River Community Hospital in Arcata, says the American Indian populations are better served than ever before. "Both Potawot and Mad River Community Hospital benefit from our proximity to each other. Potawot provides vital primary care services to an otherwise underserved population, while Mad River meets the emergency and acute care needs of our area," he said. UIHS has yet to determine how effectively the fledgling Potawot Health Village is helping that underserved population in terms of hard data. But based on observation, administrators say they have seen increased health in the tribal population.

Of course, in terms used at Potawot, this means that not only has there been an improvement in individuals' health—if such a thing exists—but in the health of families, the community and the culture. After all, the relationship between the well-being of a person and the well-being of a culture is a two-way street. By creating a clinic where individuals can seek healthcare, the Potawot Health Village provided a long overdue remedy to the Northern California tribal culture itself.

Inevitably, though, things change. The twelve structures that make up the clinic, though resembling the traditional redwood plank houses, are actually made out of cement. Redwood was too scarce to build with. It has become apparent that the tribes of Northern California cannot return to the past, but rather, must bring their traditions into the future. Perhaps that will be the most important thing the Potawot Health Village will do for the People of the Redwood.

**Southern Oregon University and
Jefferson Public Radio** present

ONE WORLD performing arts 2003–2004



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SOU Music Recital Hall, Ashland

Gillian Welch

Wednesday October 8, 2003 · 8pm
The Rogue Theatre, Grants Pass

Capercaillie

Saturday October 18, 2003 · 8pm
SOU Music Recital Hall, Ashland



The Waifs

Friday October 24, 2003 · 8pm
SOU Britt Ballroom, Ashland

Shangri-La Acrobats

Wednesday November 19, 2003 · 8pm
Craterian Ginger Rogers Theater, Medford

Hassan Hakmoun

Saturday March 6, 2004 · 8pm
SOU Music Recital Hall, Ashland

David Grisman Quintet

Thursday May 6, 2004 · 8pm
Craterian Ginger Rogers Theater, Medford

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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLME

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

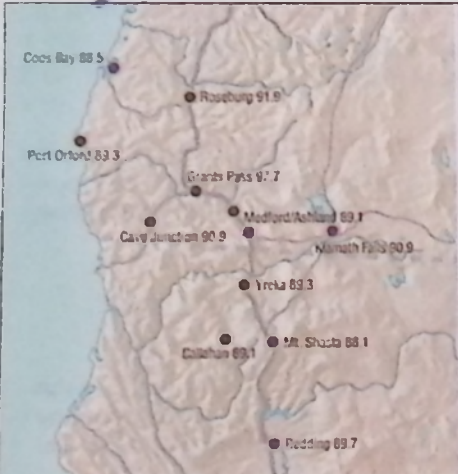
Don't forget you can hear "Click and Clack" on both the Rhythm & News Service (Saturday 11 a.m.) and the Classics & News Service (Sunday 3 p.m.) each weekend on JPR. Imagine the Marx Brothers answering questions about automobiles. Picture Monty Python trying to imitate car noises. Think of A.J. Foyt telling someone how to open the car hood. Mix it all up, throw in a little Dr. Ruth and a little Smothers Brothers, and you've got *Car Talk*, NPR's Peabody Award-winning radio program. On the show, Tom and Ray Magliozzi, aka Click and Clack, The Tappet Brothers, talk about everything under the sun, from the suspicious ticking noise in Brenda's 1990 Nissan van to what kind of car to buy to attract a mate. Have fun every weekend during *Car Talk* on Jefferson Public Radio.

News & Information Service

KSIK / KAGI / KTBR / KRVM / KSYC / KMJC / KPMO

This past summer, Sedge Thomson and the crew at *West Coast Live* put on a terrific show on the stage of the Oregon Shakespeare Festival's Angus Bowmer Theater in Ashland. This month we will rebroadcast that unforgettable program during the JPR Fall Fund Drive. Saturday October 25th, relive the beautiful and moving debut of Todd Barton's "It is My Soul" from *Romeo and Juliet*, performed by the Southern Oregon Repertory Singers. You'll also hear Sedge's conversation with playwright David Edgar. And, of course, travel tips from Carl & Carl and much more on *West Coast Live*, San Francisco's Radio Show to the World, recorded live in Ashland.

Rhythm & News

 <p>● FM Transmitters provide extended regional service.</p> <p>● FM Translators provide low-powered local service.</p>	Stations KSMF 89.1 FM ASHLAND KSBA 88.5 FM COOS BAY KSKF 90.9 FM KLAMATH FALLS KNCA 89.7 FM BURNET/REDDING KNSQ 88.1 FM MT. SHASTA Translators CALLAHAN/ FT. JONES 89.1 FM CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM PORT ORFORD 89.3 FM ROSEBURG 91.9 FM YREKA 89.3 FM	Monday through Friday 5:00am Morning Edition 9:00am Open Air 3:00pm All Things Considered 5:30pm Jefferson Daily 6:00pm World Café 8:00pm Echoes 10:00pm Late Night Jazz with Bob Parlocha Saturday 6:00am Weekend Edition 10:00am Living on Earth N. CALIFORNIA STATIONS ONLY: 10:30am California Report 11:00am Car Talk 12:00pm E-Town 1:00pm West Coast Live	3:00pm Afropop Worldwide 4:00pm World Beat Show 5:00pm All Things Considered 6:00pm American Rhythm 8:00pm Grateful Dead Hour 9:00pm The Retro Lounge 10:00pm Blues Show Sunday 6:00am Weekend Edition 9:00am Marian McPartland's Piano Jazz 10:00am Jazz Sunday 2:00pm Rollin' the Blues 3:00pm Le Show 4:00pm New Dimensions 5:00pm All Things Considered 6:00pm Folk Show 9:00pm Thistle & Shamrock 10:00pm Music from the Hearts of Space 11:00pm Late Night Jazz with Bob Parlocha
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Volunteer Profile: Daniel Wise

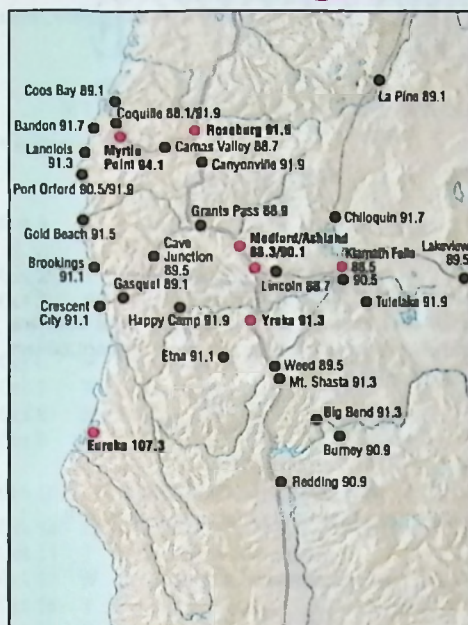
Daniel says he's been "somewhat of a gypsy" for the last 15 years, but always has chosen towns with an NPR affiliate and/or a classical station. His first radio involvement was in San Luis Obispo in 1985, where he was working on his MBA. After helping with fund drives, he took the "classical announcer test" and was offered a show. Unfortunately, he moved away before starting the show. But, he says, "It planted the seed and I've continued to dream of hosting a show."



When Jeff Golden and Keith Henty began looking for someone to help out with *The Jefferson Exchange*, "I jumped at the opportunity to go after that dream." He's been engineering for that show since June; and recently, he debuted on *The Blues Show* as well. "After two shows," he adds, "I can actually imagine a point in the future when I can relax and enjoy the music!" He's also training to host on the Classics & News Service, and says his goal is to work on all three of JPR's services.

Although he's rarely been on the speaking end of the microphone before, except for reading textbooks for the use of disabled people at Recording for the Blind and Dyslexic in Palo Alto, he's long been involved in the technical side of the entertainment industry. For several years, he helped set up the sound systems for large conventions, ran cameras and video equipment, did editing, and other production. He also helps people purchase, set up and learn computer systems; and he tries to make time to fly around in small airplanes and enjoy the bird's-eye view.

CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

Translators

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm NPR News
- 12:06pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am JPR Saturday Morning Opera
- 2:00pm From the Top
- 3:00pm Siskiyou Music Hall

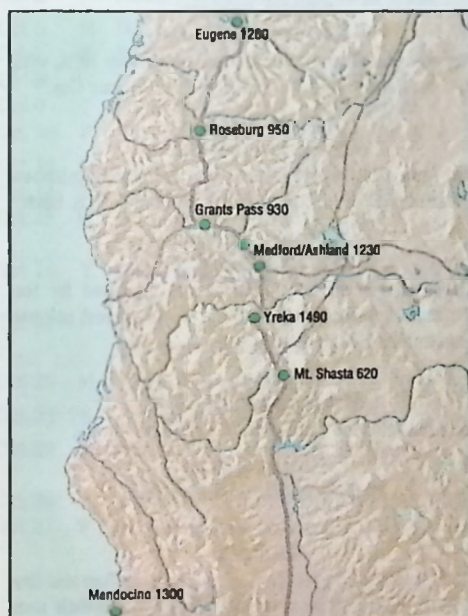
- 4:00pm All Things Considered
- 5:00pm Common Ground
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Indianapolis On the Air
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.

Stations

KSJK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

KRVM EUGENE ONLY:

- 3:00pm The Tavis Smiley Show

- 4:00pm The Connection
- 6:00pm Fresh Air (repeat of 3pm broadcast)

KRVM EUGENE ONLY:

- 6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 8:00am Sound Money

- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Comedy College
- 5:30pm Outlook from the BBC
- 6:00pm Fresh Air Weekend
- 7:00pm Tech Nation
- 8:00pm New Dimensions
- 9:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am Studio 360
- 11:00am Sound Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm TBA

KRVM EUGENE ONLY:

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Healing Arts
- 6:00pm What's on Your Mind?
- 7:00pm The Parent's Journal
- 8:00pm People's Pharmacy
- 9:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

CLASSICS & NEWS SERVICE

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ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am
JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon
First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm
NPR News

12:06pm-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am
First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm
JPR Saturday Morning Opera

Hosted by Don Matthews.

2:00pm-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm
Siskiyou Music Hall

4:00pm-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm
Common Ground

5:30pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm
Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00pm-3:00pm
Indianapolis On the Air

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-7:00pm
To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates October birthday

First Concert

- Oct 1 W Dukas*: Variations, Interlude, and Finale
 Oct 2 T Curiale: *Songs of the Earth*
 Oct 3 F Smetana: String Quartet No. 2 in D minor
 Oct 6 M Szymanowski*: Violin Sonata, op. 9
 Oct 7 T Sowash: *Daweswood Suite*
 Oct 8 W Schütz: *Ein deutsches Magnificat*
 Oct 9 T Saint-Saëns*: Cello Concerto No. 1, op. 33
 Oct 10 F Schumann: *Manfred*, op. 115
 Oct 13 M Chadwick: *Melpomene Overture*
 Oct 14 T Delius: *Paris Nocturne*
 Oct 15 W Crusell*: Clarinet Concerto No. 1, op. 1
 Oct 16 T Zelenka*: Sinfonia à 8 Concertante
 Oct 17 F Dvorák: Sonatina in G, op. 100
 Oct 20 M Ives*: *Three Places in New England*
 Oct 21-28 **JPR Fall Fund Drive**
 Oct 29 W R. Strauss: Duet Concertino
 Oct 30 T Warlock*: *Capriol Suite*
 Oct 31 F Liszt: *The Black Gondola*

Siskiyou Music Hall

- Oct 1 W Dukas*: Piano Sonata in E flat minor
 Oct 2 T Aulin: Violin Concerto No. 3 in Cm, Op. 14
 Oct 3 F Mozart: Symphony No. 39 in E flat
 Oct 6 M Haydn: Symphony No. 68 in G
 Oct 7 T Dvorak: Cello Concerto, Op. 104 in Bm
 Oct 8 W Beach: Symphony in Em, Op. 32
 Oct 9 T Verdi*: Excerpts of *Louisa Miller*
 Oct 10 F Nielsen: Clarinet Concerto, Op. 57
 Oct 13 M Bizet: *Carmen* Suite No. 2
 Oct 14 T Vaughan-Williams: Symphony No. 8 in Dm
 Oct 15 W Britten: Concerto for Piano & Orchestra, Op. 13
 Oct 16 T MacFarren: Symphony No. 7 in C sharp minor
 Oct 17 F Mozart: Concerto for Violin & Orchestra in A, K. 219
 Oct 20 M Meyer: Violin Concerto
 Oct 21-28 **JPR Fall Fund Drive**
 Oct 29 W Mendelssohn: Concerto for Piano & Orchestra in A minor
 Oct 30 T Silver: Concerto for Piano & Orchestra
 Oct 31 F DiLorenzo: *Dracula - The Seduction*

HIGHLIGHTS

JPR Saturday Morning Opera

Oct 4 · *Billy Budd* by Benjamin Britten
 Peter Glossop, Peter Pears, Michael Langdon, John Shirley-Quirk, Bryan Drake, David Kelly, Robert Tear, Boys from Wandsworth School, The Ambrosian Opera Chorus, The London Symphony Orchestra, Benjamin Britten, conductor.

Oct 11 · *Les Contes d'Hoffman* by Jacques Offenbach

Nicolai Gedda, Gianna d'Angelo, Elisabeth Schwarzkopf, Victoria de los Angeles, Jean-Christophe Benoit, Nicola Ghiuselev, George London, Ernest Blanc, Michel Sénéchal, Robert Geay, Choeurs René Duclos, Orchestre de la Société des Concerts du Conservatoire, André Cluytens, conductor.

Oct 18 · *Il Trovatore* by Verdi

Leontyne Price, Plácido Domingo, Sherrill Milnes, Fiorenza Cossotto, Bonaldo Giaiotti, Elizabeth Bainbridge, Ryland Davies, Stanley Riley, Nielson Taylor, The Ambrosian Opera Chorus, New Philharmonia Orchestra, Zubin Mehta, conductor.

Oct 25 · *Opera Request Program*

Saint Paul Sunday

October 5 · OPUS ONE

Kernis: "Mozart en Route" or "A Little Traveling Music" (1991)
 Mozart: Quartet in G minor for piano and strings, K.478 -I. Allegro
 Brahms: Piano Quartet No. 3 in C for piano and strings, Op. 60 -I. Allegro non troppo -III. Andante

October 12 · Gil Shaham, violin; Akira Eguchi, piano

Gabriel Fauré: Berceuse, Op. 16; Violin Sonata No. 1 in A Major; Romance for Violin and Piano, Op. 28
 Fileuse, from *Pelleas et Mellisande*, Op. 80; Morceau de lecture; Clair de Lune

October 19 · The Takács String Quartet

Ludwig van Beethoven: Quartet in F minor, Op. 95 -I. Allegro con brio -II. Allegretto ma non troppo-attacca
 -III. Allegro assai vivace ma serioso
 Béla Bartók: String Quartet No. 6 -III. Mesto-Burletta: Moderato Maurice Ravel: String Quartet in F Major
 -I. Allegro Moderato-Très doux

October 26 · Andrew Lawrence-King and the Harp Consort

Missa Mexicana
 Francisco de Escaladas: Villancico Cantan dos jilguerillos

Juan Gutiérrez de Padilla (1590 - 1664): Kirie (from Missa Ego flos campi)

Santiago de Murcia (1682-1735?): Cumbées

Juan Gutiérrez de Padilla (1590 - 1664): Negrilla A siolo flasiqiyio

Juan Gutiérrez de Padilla: Gloria (from Missa Ego flos campi)

Gaspar Fernández: Guineo: ¿Andres, do queda el Ganado?

Anonymous (17th century Peru): Marizápalos a lo humano: Marizápalos bajó una tarde

Juan García de Zéspedes (1619-1678): Guaracha Convidando está la noche

From The Top

October 4 · Recorded deep in the heart of Texas on the campus of Baylor University in Waco, this week's *From the Top* features outstanding young musicians, 12-17 years old, from all over the Lone Star State. Performers include a young soprano singing an aria from Strauss' *Die Fledermaus*, and a very young pianist performing a movement from Prokofiev's *Romeo and Juliet*. We'll also play a round of our latest goofy musical game called... "Is That Loud or What?!"


October 11 · Recorded at the Riverbend Center in Austin, TX, this week's *From the Top* features an outstanding young pianist from San Antonio playing Khachaturian, and four teenagers who like to play Shostakovich in the dark. Also, Roving Reporter Hayley Goldbach will tell us why it's so important to contribute to the "R. B. S. F." What's that? Stay tuned and find out.

October 18 · From the archives, a special highlight edition that features outstanding teenage pianists and piano performances from past shows.

October 25 · This week's edition features special guest violinist Sarah Chang, recognized the world over as one of classical music's most captivating and gifted artists and just a few years older than *From the Top*'s usual teenage performers. She joins host Christopher O'Riley and performers ages 15-17, including a violinist, a trumpeter, a clarinetist, and a harpist from Paris, France.



Benjamin Britten's opera *Billy Budd* will be featured on *JPR Saturday Morning Opera* on October 4. Hosted by Don Matthews.



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

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MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Hosts Jeannine Rossa & Dennis Hubbard blend knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am The Blues Show

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm

The Folk Show

Keri Green and Cindy DeGroot bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

October 5 · Ravi Coltrane

In honor of the late great John Coltrane, *Piano Jazz* presents a performance with the gifted offspring of John and Alice Coltrane—the tenor and soprano sax player, Ravi Coltrane. While his sound on the sax is more reminiscent of Joe Henderson than that of his father's, Ravi's spiritual outlook on music is clearly influenced by his famous folks. Ravi talks about his family's musical heritage and his approach to the music, and he and McPartland team up on "What is this Thing Called Love?" and "If I Should Lose You."

October 12 · Elvis Costello

Adopting the King's name and Buddy Holly's look, Elvis Costello is known as one of the most original performers in pop music. Over the past twenty-five years, Costello has experimented with edgy rock, new wave punk, and tender love ballads. More recently, he's collaborated with artists such as Burt Bacharach, the Dirty Dozen Brass Band, and The Mingus Big Band. Costello joins McPartland and bassist Gary Mazzaroppi to perform "At Last." He picks up the guitar to sing "Gloomy Sunday" and debuts "I'm In The Mood Again," an original from his upcoming album *North*.

October 19 · Judy Roberts

One of Chicago's best-loved jazz musicians, pianist and vocalist Judy Roberts is an imaginative and

insightful pianist with an articulate touch and a voice that readily conveys many different moods. Since beginning her professional career at age fifteen, Roberts has traveled the world, gaining fans and garnering critical acclaim. She always keeps her audiences enthralled, as she did on this *Piano Jazz*, recorded in front of a live audience at WAMC in Albany, New York. She sings and plays McPartland's "Twilight World," and the two get together for "Gravy Waltz."

October 26 · Pete Malinverni

Pianist composer Pete Malinverni is a multifaceted player whose attention to melody is always beautifully prepared, allowing his delicate phrasing to shine through. Malinverni has built a highly regarded reputation as a professor of jazz, but he's also the Minister of Music at Brooklyn's Devoe Street Baptist Church. The spiritual influences radiate when he plays his own arrangement of "Deep River." Malinverni solos on his own composition, "Good Question," and he and McPartland end a delightful hour as they join together on "Get Happy."

New Dimensions

October 5 · Honoring the Wild with Gary Snyder

October 12 · Chinese-Americans: A History with Iris Chang

October 19 · Heartful Business with Michael Kieschnick

October 26 · A Cattle Rancher's Work For Peace with Otis and Teddy Carney

The Thistle & Shamrock

October 5 · Dreamtime

While the dance tunes are clearly intended to do the opposite, some Celtic instrumental and vocal music creates a dreamy mood. And many ballads tell of dreamtime visions and visits, both soothing and chilling. We hear songs from Clannad, Jock Tamsons Bairns, and Niamh Parsons; instrumental music combining harp and Aboriginal didgeridoo; and lively material from Connolly and McGrath's *Dreaming Up the Tunes*.

October 12 · The Singing Kettle

Cilla Fisher and Artie Trezise have created Britain's most successful children's singing group, The Singing Kettle. Fiona Ritchie met the couple in their home village of Kingskettle to learn about their music—which includes many songs passed down through generations of Scottish children—and to enjoy hearing the stories behind such classics as "The Train to Glasgow."

October 19 · Percussion Excursion

From the music of Capercaillie to Eileen Ivers and John Whelan, we delve behind lead instruments and voices this week to explore the growing number of percussion styles now being used in Celtic-influenced music.

October 26 · Kate Rusby and John McCusker

Kate Rusby has been called "the brightest light in English folk music" (*Daily Telegraph*) while her husband John McCusker, composer, producer, and multi-instrumentalist, is widely regarded as "a great talent" (*Living Tradition*). They are all of these things and great fun too as you'll find out when you meet them to hear about their albums *10* and *Goodnight Ginger*.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

BLACKENED CHICKEN SALAD

(Makes 4 servings)

1/2 medium red onion, chopped
1/2 tsp white pepper
1/2 tsp ground red pepper
1/2 tsp coarse black pepper
1/2 tsp oregano
1/2 tsp thyme
1/2 tsp basil
2 cloves garlic, chopped
4 (4 oz) chicken breasts, skinned & boned
1/4 cup chicken broth
2 tbsp balsamic vinegar
1 tsp cornstarch
4 tsp dijon mustard
1 tsp extra virgin olive oil
1/4 tsp salt
8 cups torn romaine lettuce leaves
1 cup red bell pepper, chopped
1 small can mandarin orange segments
canola or olive oil cooking spray

In medium bowl, combine onion, white and red and black pepper, oregano, thyme, basil, and garlic; stir well. Rub spices on chicken. Coat large cast-iron skillet with cooking spray, and place over high heat. When skillet is hot, add chicken; cook each side 3 minutes to "blacken". Remove chicken, and cool. Cut chicken crosswise into thin slices; set aside.

In small saucepan, combine broth, vinegar and cornstarch; stir well. Bring to boil, over medium heat. Cook for 1 minute, stirring constantly. Remove from heat; stir in mustard, olive oil, and salt. In large bowl, combine chicken, vinegar mixture, lettuce and bell pepper; toss until well coated. Top with mandarin oranges, and serve.

Nutritional Analysis (per serving):

Cal. 10% (199 cal) · Protein 41% (21 g)
Carb. 3% (11.6 g) · Total Fat 5% (3.6 g)
Sat. Fat 3% (0.68 g)
Cal. from Protein: 52%; Carb.: 28%; Fat: 20%

News & Information Service

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm
Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-11:00pm
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Studio 360

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
To be announced

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-11:00pm

BBC World Service

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Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents William Shakespeare's *Romeo and Juliet* and *Antony and Cleopatra*, a world premiere translation of Henrik Ibsen's *Hedda Gabler*, and a world premier of *Lorca in a Green Dress* by Nilo Cruz, all through Nov. 2nd; *Present Laughter* by Noel Coward and August Wilson's Pulitzer Prize-winning play, *The Piano Lesson* thru Nov. 1st. On the Elizabethan Stage: Shakespeare's masterful history *Richard II* and delightful comedy *A Midsummer Night's Dream*, and John O'Keeffe's humorous and quirky *Wild Oats*. *Present Laughter* is a sophisticated comedy about insecure personalities in the theatrical world. *Hedda Gabler* is the story of a spirited woman who marries a scholar of limited imagination. *Lorca in a Green Dress* is a lyrical look at the famed Spanish poet, Federico Garcia Lorca. *The Piano Lesson* is among Wilson's cycle of plays exploring the African-American experience, describing some of the conflicts of every African-American family whose American roots were planted in slavery. Evening shows at 8:30pm, matinees at 2:00. Green Shows run before performances, free, thru October 12th, at 7:15pm. Theater tours offered from 10-11:45 am. Tues-Sun. Ashland (541) 482-4331

◆ The Actor's Theater presents *Three Hotels*, by Jon Robin Baitz thru Oct. 26th. Kenneth Hoyle hates his job. He knows the infant formula he peddles to Third World countries can be deadly - but the pay is good. This intimate play examines the battle between corporate corruption and personal integrity with a brutal look at the personal choices that determine who we are. \$17 general/\$15 seniors and students. Talent Ave. & Main St. Talent (541) 535-5250.

◆ The Oregon Cabaret Theatre presents *My Way: A Musical Tribute to Frank Sinatra* thru Nov. 10th. A quartet of singers and a trio of musicians present an evening of the songs Sinatra made famous. Weds-Mon., 8pm at 1st & Hargadine, Ashland. \$18-24. (541) 488-2902

◆ The Rogue Valley Playback Theatre presents *From the Mundane to the Sublime: Your Life in Lights!*, an evening of interactive improvisational theatre on Oct. 18th. Using sound, movement, music, comedy and drama, the Playback troupe offers spontaneous reflection of audience stories and experiences. 7:30pm, \$10 at the door. At The Green Room, 280 E. Hersey St., Ashland. (541) 488-2181.

◆ The 11th Annual Ashland New Plays Festival presents unstaged readings of four new plays, Oct. 22nd-26th. The plays are *Maternal Spirits*, by James Caputo; *Luke's Dad*, by Robert Barnett; *Alas, Poor Yorick*, by Gary Seger; and *Legerdemain*, by Michael Wolfson. 2pm. & 8pm. Playwriting workshops are offered Oct. 24-26, 10 am. \$10 at the door and at Paddington Station. At Havurah Shir Hadash, 185 N. Mountain Ave., Ashland. (541) 482-4357.



Ambus Art in Jacksonville presents *Surface*, mixed media works by local women artists.

◆ Celebrating 20 years of creative partnership, Dori Appel & Carolyn Myers present *Well-Seasoned* on Oct. 25th, an evening of greatest hits from their many plays. For one evening only, favorite characters, such as crazy ladies, lifelong friends, mothers and daughters, and superannuated ovaries, will be revisited and some new ones invited up onstage. \$12, 8pm. At The Unitarian Center, 4th and C Streets in Ashland (541) 482-3441.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

October 15 is the deadline for the December issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Music

◆ *Art Along the Rogue* is a new music and art festival in Grants Pass, Oct. 3-5, mixing nationally known musical entertainers and pastel street artists. Musicians include the classic duo of Peter Rowan and Don Edwards, whose recent album of cowboy and bluegrass music was Grammy-nominated this year. Another Grammy-nominated performer is singer, songwriter and fiddle player Laurie Lewis, who will be accompanied by her band. Performance at Grants Pass Performing Arts Center, Oct. 4, 7pm. Visual art includes nationally known pastel artist Rod Tryon, who will join other pastel artists drawing in front of the center all weekend. Also featured will be a juried art show, new public art, and other musical and painting events throughout the weekend. (541) 476-5510

◆ The *One World* performing arts series produced by Southern Oregon University and Jefferson Public Radio presents four performances in October. On Sat., Oct. 4, the great South African vocal group Ladysmith Black Mambazo performs at the SOU Music Recital Hall in Ashland. On Wed., Oct. 8, country/folk singer Gillian Welch will play the Rogue Theatre in Grants Pass. Then, on Sat., Oct. 18, Celtic band Capercaillie will appear at the SOU Music Recital Hall. And the Australian band the Waifs will be at SOU's Britt Ballroom on Th., Oct. 24. See feature, page 10. For season brochure or tickets, call (541) 552-6461 or visit www.oneworldseries.org.

◆ *The Vocal Virtuosity of the Classical Countertenor: Italian and French Love Songs of the Late Eighteenth and Early Nineteenth Centuries* is presented on Oct. 3rd, 8pm. Angelo Manzotti, soprano, and David Rogers, guitarist, perform works by Millico, Crescentini, Sor, Portogallo, Barrios, and Paccini as well as a traditional 19th century American song. Free, reception following concert. At St. Mark's Episcopal Church, 5th and Oakdale, Medford. (541) 773-3111 or (541) 858-8037.

◆ St. Clair Productions presents three events this month: Paul Curreri and poet/illustrator Andy Friedman perform on Oct. 4th, the Celtic trio, Golden Bough, performs on Oct. 11th, and Silk Road Music on Oct. 26th. Called "The Make A Living Tour," Curreri performs his original country blues and Friedman, a poet and former New Yorker illustrator, presents his slide show called "visual music." Rooted in the traditional music of Ireland and Scotland, and now Galicia, Golden Bough has expanded upon these ethnic styles through intriguing arrangements and orig-



The Wiseman Gallery presents *A Cultural Comment*, addressing the issue of violence in society.

inal compositions. Silk Road Music features traditional Chinese instrumental pieces, original compositions and Chinese folk songs, arranged for cross-cultural instrumentation and performed in both English and Mandarin by duets from both cultures. The group's CDs have both won the West Coast Music award for Best World Music Album. 8pm. \$15 in advance/\$17 at the door/\$8 for kids 5-17 and SOU students with ID, available at the Music Coop or by calling (541) 535-3562. All concerts at the Unitarian Center, 4th and C Streets, Ashland. www.stclairerevents.com.

◆ Craterian Performances presents the Rogue Valley Symphony on Oct. 4-5th, Maria Del Rey on Oct. 18th, Bil Leonhart & Priscilla Quinby in the Caberet Series on Oct. 19th, and the Lucerne Festival Strings on Oct. 23rd. RVS, with soloist John Nakamatsu, performs compositions by Shostakovich, Copland, and Rachmaninoff at 8pm on Sat. and 3pm on Sun. Marina Del Rey uses poetry, movement and song in an interactive, bi-lingual show that focuses on the rich and varied cultures of Latin America at 3pm & 7pm, \$3. Bill Leonhart & Priscilla Quinby use improvisational jazz guitar and vocal passion to create a tapestry of song, at 7pm, \$20. The Lucerne Festival Strings performs music by Mozart, Schubert, and Stravinsky at 8pm, \$28-15. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ Margaret R. Evans, Professor of Music & University Organist at Southern Oregon



Davis and Cline Galleries in Ashland present *Illusions and Visions* as well as *Regional Sculpture 2003*.

University, will present works by Bruhns, J. S. Bach, C.P.E. Bach, Liszt, Widor, and Locklair. Oct. 17, at 8pm. \$10 general/\$6 students & seniors. At the SOU Music Recital Hall, Ashland.

◆ The Siskiyou Institute presents jazz pianist and Portland State University Jazz Professor, Darrell Grant, performing *The History of Jazz Piano*, on Oct. 17th. 8pm, \$20. Grant is a critically acclaimed artist and educator with a background in classical music as well as jazz. Grant's solo and collaborative performances regularly blend classical themes with jazz, gospel and other styles. On Oct. 18th, students, teachers and the public can explore the connections between classical and jazz piano in Professor Grant's workshop *Crossing the Bridge from Classical to Jazz*. Grant is regularly called upon to demystify the improvisation process for musicians of all backgrounds.

Issues explored in the workshop include: introduction to jazz harmony, improvisation on classical themes, jazz piano styles, and jazz education resources. 10:30 am. \$5 for students & teachers/\$10 for general public. For information, reservations and directions, call (541) 488-3869 or e-mail info@siskiyoinstitute.com

Dance

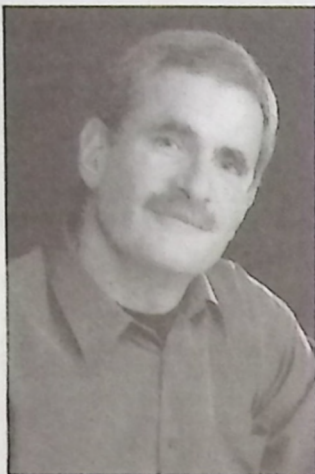
◆ Craterian Performances presents Momix performing *Opus Cactus* on Oct. 25th. Momix uses props, light, shadow, humor and movement to create a surreal world of images and supernatural dramas. This unique event is part theatrical performance, part magic show, part science-fiction fantasy and part vaudeville romp. 8pm. \$38-32 for adults, \$28-22 for youth. The Craterian Ginger Rogers CONTINUED ON PAGE 31



Rod Tryon will create remarkable pastel street art as part of *Art Along the Rogue*, the new art and music festival in Grants Pass, October 3-5.

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org



RECORDINGS

Lars and the Nurse



On the Beach... 30 Years Later

L: Ay yi yi, Ol' Nurse... This is a daunting task... a lot of music!!

N: Oh my gosh... look at all this Neil Young music... Lars, you are a Neil-ist! Ha!

L: I won't tussle about it! Nursey, Neil Young has decided to release four albums never issued on CD before... four...

N: I don't see how we're going to get through all that by the bottom of this page!

L: Hmmm... Alright, let's just say that the albums in question are *American Stars & Bars*, *Hawks & Doves*, *Re-Ac-Tor*, and our focus here, *On the Beach*! Yipes!

N: Why keep all this cool stuff... on ice?!

L: Wha... Oh, well, it came down to waiting for a satisfactory rendering on CD to be accomplished, in the area of sound quality... I think... I heard that...

N: So, *On the Beach*... Discuss! Awaken and speak!

L: Nurse, Ol' pal O' Mine... it was mighty odd to hear *On the Beach* thirty years after I firstly heard it... on my staunch and trusty Zenith... sniff...

N: How... did that come in, what, recordings in stone? Was it shale? Jasper?

L: Jasper-tend I can't hear you... La, la, la, la... la!

N: So c'mon now. Give me some review action! Make it hot!!!

L: Neil Young... do you know, Nurse, that when I was... less... older... that Neil Young generated a divisive response in fellows... that is, opinion was divided between those who earnestly sang his song to girls and those who sneered!

N: I remember Brad Brazinski singing "I Believe in You"... dreamy! He was so cute!

L: Brad Brazinski? Anyway... Here's an

album that is brief (under 40 minutes) and that seems to grow wholly from a dark space... it's not the sweet sadness of *After the Gold Rush*, but a somber shading of melancholy that pervades. It's a beautiful world under a cloudy sky.

IT'S A SOBER AND HAUNTING ESCAPE
FROM A WORLD WITH A FIXED AND
SOMEWHAT TERRIFYING FALSE GRIN.

N: I see. Lars, you mentioned your Zenith... recording player... do you like this album more through that... sub-heifer?

L: Sub-woofer, Nurse O' Mine! Woofer! Now that you mention it, the sound of this album is quite fabulous. It's subtle and nuanced. This album gives the sterling assemblage, which includes members of The Band, Crazy Horse, Graham Nash and other stalwarts the opportunity to lay down just enough to frame Neil Young's voice. The mood is dusky, but not in an objectionable way... rather it is a kind of delicious weariness that tinges these songs.

N: What's your favorite that you like the best?

L: I enjoy this entire album! It's hard, but the title track, "On the Beach," is pretty dang cool!

N: Give until it hurts! Owee!

L: "On the Beach" is a rumination... an internal dialogue that shares secrets with us... the secrets we all know about ourselves, but cannot speak aloud... at least not easily.

N: Deepness is deep... you say more now.

L: We are reminded that rainy days come,

events disappoint, the world turns...and it's musically beautiful!

N: Nice!

L: This is real music played in unison on a sparse scaffold, but its power is undiminished! Massive overdubs need not apply!

N: How eagerly do I await these sounds!

L: One town that is eerily prescient is "Vampire Blues"! "I'm a vampire, baby, sucking blood from the earth...sell you twenty barrels worth." This is a skewed-sounding rendering which possesses a beautiful languor. Rote optimistic sentiments are reduced to exhausted recitation...cool! The more things change...

N: Your time is almost up! Review speedily now!

L: Ulp...Let's see...Geez, Nurse...a snooty jazz type once airily told me that Neil Young made music for teenage girls to cry to...

N: What's wrong with that?

L: Nothing...but when I heard "Ambulance Blues" again, I wept for...all the time that's gone between...for the promises forgotten...the dreams that got lost...and it was good...and I'm no teenage girl!

N: You are in your heart!

L: Well, that's certainly true...but hey, if you've had enough of the unreal parading of "reality," then do listen to *On the Beach*. It's a sober and haunting escape from a world with a fixed and somewhat terrifying false grin; a masterpiece worth the waiting.

N: Well, did you say it all?

L: Gosh, no! Nurse...Do you realize that in October of 2003 we will have been occupying this here Retro Lounge for...10 years!!!

N: We're gonna have a party, ain't we now?

L: Heck fire, I guess! We'll have us a blamed free for all!!!

Tentative plans include a *Retro Lounge* 10th Anniversary Celebration in Ashland in October. Stay tuned for details. *The Retro Lounge* airs each Saturday night at 9 p.m. on JPR's Rhythm & News Service.

ARTSCENE *From p. 29*

Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

Exhibits

◆ The Schneider Museum of Art presents Challenge VI—Roots: Insights & Inspirations in Contemporary Turned Objects and Contemporary Silver Servers: The Rabinovitch Collection. The Challenge series features established and emerging international artists who are redefining function, decoration and sculptural forms. Contemporary Silver Servers makes possible a survey of silversmith techniques in vogue today. Thru Dec. 13th. On Oct. 18th, The Art Affair celebrates the 100th birthday anniversary of author, Erskine Caldwell



and collaboration between Caldwell and artist/sculptor, Alexander Calder. A special one-time viewing of Calder's illustrations of Caldwell's work and a dramatic reading will be featured. The proceeds from this benefit will support MuseumKids, which offers a number of hands-on programs including a self-guided activity kit for families, and bus transportation to serve schools where field trips have been eliminated due to severe budget cuts. The Art Affair will also benefit the Center for the Visual Arts lecture series. The Museum is located at Southern Oregon University, Ashland. (541) 552-6245

◆ *Three Generations In Clay*, a workshop with renowned ceramicist Paul Soldner, will take place in the ceramic department at SOU during the weekend of Oct. 24-26. An exhibition in conjunction with the workshop will be held at Hanson Howard Gallery at 82 N Main St. in downtown Ashland. Included in the exhibition will be Paul Soldner, his student Jim Romberg and Jim's student, Karl McDade. A reception will be held from 5-7pm on Friday, Oct. 24. A second exhibition of Paul Soldner's work from various local collections will be on display in the art building at SOU.

◆ The Southern Oregon Historical Society offers *Lasting Impressions: The Art and Life of Dorland Robinson*, the most extensive display of Jacksonville prodigy Regina Dorland Robinson's artwork, including dozens of watercolors, oils, charcoal illustrations and portraits - all produced before her tragic suicide in 1917 at the age of 25. Thru 2003. Admission by donation. At the History Center, 106 N. Central, Medford. (541) 773-6536.

◆ Davis and Cline Galleries present *Illusions and Visions* in Gallery 525, thru. Nov. 1st and *Regional Sculpture 2003* in Gallery 552 thru

Nov. 15. The Galleries are located at 525 and 552 A Street, Ashland. (541) 482-2069

◆ Ambus Art, a gallery of contemporary art by local women artists, is exhibiting mixed media works in *Surface*, thru Nov. 3rd. Located in the Historic Orth Building, 150 S. Oregon St., Jacksonville. Open daily. (541) 899-4477.

◆ The FireHouse Gallery presents *Art Along the Rogue*, a juried art exhibit reflecting on the Rogue River. This exhibit is in conjunction with a celebration of the arts, which includes a music & art festival. Oct. 1st-Nov. 1st. Rogue Community College, 214 SW Fourth Street, Grants Pass (541) 956-7339

◆ The Wiseman Gallery presents *A Cultural Comment*, in which two artists address the issue of violence in our society through their artwork. Thru Nov. 1st. Rogue Community College, 3345 Redwood Highway, Grants Pass (541) 956-7339

Other

◆ The Dome School Family presents its first annual Hope Mountain Barter Faire, a three-day camping event of trading, bartering and sharing on Oct. 10-12. The Faire features a kids' village, dance and theater activities, live music, garden produce, community workshops, a Women's Lodge, and prayer/celebration. Day pass is \$5; children under 18 free only when accompanied by an adult. Bring drinking water and come prepared for weather changes; no alcohol, drugs, weapons or dogs. In Takilma. (541) 592-5433.



Celtic trio Golden Bough performs in Ashland on October 11, and in Brookings on October 12.

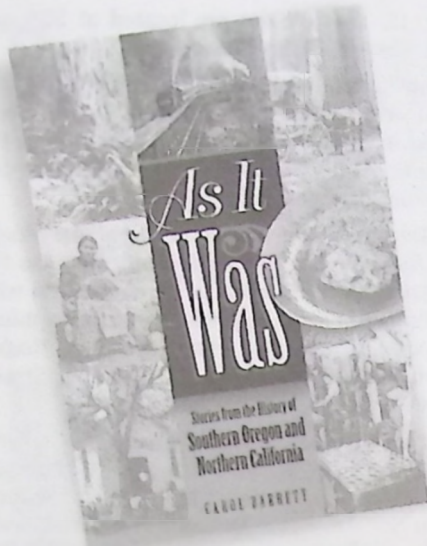
KLAMATH FALLS

Music

◆ The Ross Ragland Theater presents two shows this month. On Oct. 4th, Neal McCoy, "a Texas cyclone equipped with amps," in two shows. \$25-29. On Oct. 12th, Judy Collins, the legendary folk singer. 7:30pm. \$35-30. 218 N. 7th Street, Klamath Falls. \$17-27. (541) 884-5483 or visit the Theater box office.

CONTINUED ON PAGE 33

As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

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AS IT WAS

Carol Barrett

Shark Liver

Crescent City experienced a small boom in 1941 due to a high demand in shark liver. (Shark liver oil is high in vitamin A, and was used as others once used cod liver oil, among other things.) It seems the soupfin sharks were swimming closer and closer to shore, and weekly catches brought as high as \$60,000. The boat Lilian M. brought in \$2,400 worth of livers in one day. Shark liver brought \$10.30 per pound in Astoria.

Every available boat was being put to use, even pleasure boats. With the season lasting three months, it was thought that the Crescent City fishing fleet alone might realize half a million dollars.

Source: *San Francisco Chronicle*, Nov. 7, 1941



CRESCENT CITY EXPERIENCED A
SMALL BOOM IN 1941 DUE TO A HIGH
DEMAND IN SHARK LIVER.

Salmon of the Klamath

The Karok Indians of the lower Klamath River performed an elaborate ceremony marking the passage of the first salmon up the river. They believed this salmon acted as a leader for the run that followed. In order to lead the others, he left scales on the rocks directing them to the spawning grounds. Other leaders would follow until the Indians living up river would be sure to have food also.

An individual or a family might own a fishing spot. Several families, or, several men might own a fishing location. Everyone respected this ownership. People who didn't own a fishing site were given fish in payment for their help with the fishing, or they might fish in a spot designated for anyone. Ownership of a fishing spot could be sold or transferred to another. A shaman might be given a fishing location in payment for a cure. Fishing sites were also

lost in gambling games.

The first run of salmon were high in oil content, making them unsuitable for smoking and drying. Only what could be used at the time were caught. Those to be stored for the winter came from the salmon who came up river in the summer and fall.

Source: *Del Norte County Historical Society Bulletin*, March 1997

Crab Race

Each February Crescent City has the World Championship Dungeness Crab Race. The idea originated from an old crabber's custom. When crab boat captains came into port with their catch, they would pick out their best crab and challenge the other captains to a crab race. A circle about fifteen feet in diameter was drawn and the crabs placed in the center. With long poles, the captains would keep the crabs moving toward the outside line. The first over the line won, and his owner won a pocket full of silver.

In 1967 the Crab Race was revived. The fair grounds were taken over. A fancy crab feed was included. Comedian Steve Allen wrote a song for the occasion, and named it "The Crab Race Waltz."

Visitors who wanted to participate and not just cheer on someone else's crab could rent a crab from a tank full, or they could buy a license, rent a crab pot and try to catch a crab off the dock or anywhere within the Crescent City harbor. Other southern Oregon communities began placing entries. As the affair grew, numerous circles were required for the two to three hundred participants. All the crabs started at the same time as visitors watched on multiple TV screens.

The average Dungeness male ready for market will be three or four years old, measure seven inches across its back, and weigh almost two pounds. The crabs who have raced in the Crescent City World Championship Dungeness Crab Race are set free in the bay.

Source: From the Desk of Marjorie O'Harra,
Crescent City Chamber of Commerce

Mullet

The Klamath Basin is the home to an unusual fish. The locals simply call it "mullet." There are varieties of mullets all over the world but only here is the *Catostomus luxatus*. It is an ugly fish whose body looks like a white trout, while the head is similar to a sucker. The skin on the head and down the back of the male is covered with light-colored pimples. The female fish are longer and heavier than the male. Indians have used the mullet as a major food source for generations. The first one caught each season was cremated and sacrificed to ensure good runs in future years.

There is a six week run in late March and April as the mullet spawn. During this time the streams are full of the fish. They are bottom feeders and refuse to be attracted by lures but can be speared or snagged. In the early days of heavy runs, it is reported they were caught on hay forks or even by hand. Nowadays snagging is the preferred method. They are considered a game fish and can put up a good fight. A catch averages five to six pounds. Cleaning the fish is quite easy. The skin is thin and tough. Simply slit along the backbone and the belly and, using pliers, pull the skin off. With a sharp knife filets are cut away from the ribcage. The meat is unusually oily and considered good eating.

While fewer in number now, the mullet is still a popular fish in the Klamath Basin.

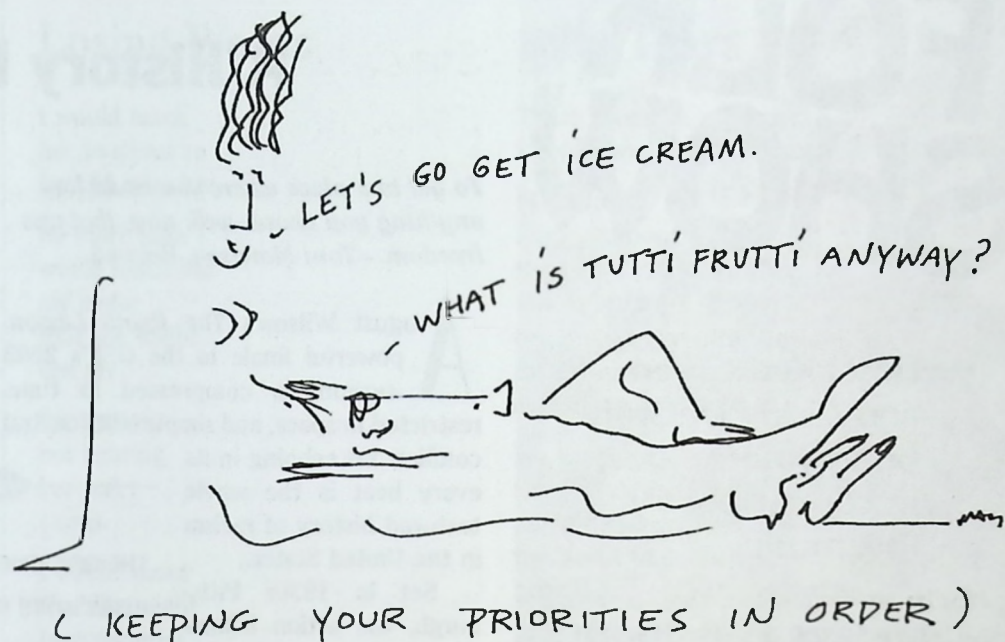
Source: *Treasures of the Oregon Country II*,
Maynard C. Drawson

Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

ARTSCENE *From p. 31*

◆ The Klamath Community Concert Association presents April Verch, an award-winning fiddler from Canada. Verch has toured extensively in Canada, Scotland and England, and plays traditional and contemporary tunes from the Appalachians, the West, Eastern Europe and Brazil. At the Ross Ragland Theater, 218 N. 7th Street, Klamath Falls. For tickets or info, call (541) 882-5008 or (541) 850-1290

Exhibits

◆ Five Oregon artists show their wares at Klamath Valley Art Gallery thru October. These nationally recognized artists will share unique interpretations of the faces, symbols and light of their native landscape. Show includes coiled baskets, dye painting on textiles, collage, oil and pastel, and hand-spun, hand-woven rugs created on a jackloom. Reception on Oct. 5th, 12-4pm. Klamath Valley Art Gallery. 120 Riverside. Klamath Falls. (503) 231-5784

NORTH STATE

Music

◆ The Eureka Symphony performs its fall concert with works of Beethoven, Mendelssohn, Copland, and Rimsky-Korsakov. Oct. 3rd-4th. \$10 adults/\$5 students. At the First Assembly of God Church, 1060 Hoover

Street, Eureka. (707) 725-2597

◆ Yreka Community Theater presents USAF Band of the Golden West performing Commodore's Jazz Ensemble, on Oct. 9th, 7:30pm, free; and on Oct. 15th, The New Power Trio, an eclectic evening of "new jazz," 7pm, \$10. yctheatre@hotmail.com

◆ The Traveling Bohemians presents singer/songwriter Amy Martin, who has been compared to Joni Mitchell and has recently released her fourth CD. Martin gives radiant performances, which "reflect an inherent eco-spirituality, deep commitment to peace and social justice." Oct. 22nd, 7:30pm, \$5.00 at the door. At Serendipity II, 200 Lake Blvd., Redding. (530) 229-7818, or visit www.amy-martin.com.

OREGON & REDWOOD COAST

Music

◆ The Friends of Music Concert Series begins with the Golden Bough Trio on Oct. 12th. Rooted in the traditional music of Ireland and Scotland, and now Galicia, Golden Bough has expanded upon these ethnic styles through intriguing arrangements and original compositions. \$12 adults/\$2 students. 3pm. At the Redwood Theatre, 621 Chetco Avenue, Brookings. (541) 469-4243

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THEATER

Molly Tinsley

A History Lesson

To get to a place where you could love anything you chose—well, now, that was freedom. —Toni Morrison, Beloved

August Wilson's *The Piano Lesson*, a powerful finale to the OSF's 2003 season, is compressed in time, restricted in space, and simple in its central conflict. Yet echoing in its every beat is the whole tortured history of racism in the United States.

Set in 1930s Pittsburgh, the action follows two days in the life of an African-American family within the modest-to-shabby home of Doaker Charles, its reluctant patriarch. Here, the realistic minutiae of frying bread and pork chops, swilling whiskey, passing down outgrown clothes, and exchanging family gossip are punctuated by the ongoing contention of Doaker's niece Berniece and his nephew Boy Willie over the proper disposition of the family piano.

Boy Willie has a dream, which surges out of him in bursts of desperate hope. Played by the inexhaustibly energetic G. Val Thomas, he's determined to buy the Sutter property his family has worked for four generations, first as slaves then as sharecroppers. As a land owner he believes he'll be able to stand up to the white man, "live at the top of life." After he hawks the truckload of watermelons he's hauled all the way from Mississippi, he figures he'll have most of the money he needs to swing the deal; to raise the remainder, he plans to sell the upright piano his sister Berniece brought with her when she migrated north to live with Doaker. But Crystal Fox's Berniece, all stiff upper lip and steeled backbone, has narrowed her world to those things she can control, and prominent in that world is the heirloom piano, which she regards as a cherished member of the family.

As well she should. Though this piano belonged first to the Sutters, they acquired

it in exchange for one and a half slaves—a mother and son—Boy Willie and Berniece's great-grandmother and grandfather. When Mistress Sutter began to regret giving up the pair, she ordered their bereft husband and father, a gifted woodworker, to carve their remembered likenesses into the piano's panels. We can only imagine this man's sor-

row and rage as he went on to inscribe every inch of the instrument with scenes from his family's history—his wedding, his son's birth, his mother's death, and finally a depiction of his wife and son being led away to Georgia. Two generations later, the piano was again confused and infused with human life, when Boy Willie and Berniece's father succeeded in rescuing it from the Sutters, only to be killed for his efforts. Thus the piano expands into a symbol of a racial heritage aching with dehumanization and loss.

Brother and sister stake opposing positions with respect to this heritage. For Boy Willie, the issues are economic: convert this instrument, which sits silent except for Berniece's daughter's stilted exercises, into productive land. Land will bring money, and money is the pathway to full freedom, salvation from the past. For Berniece, the piano raises emotional issues: for her, full freedom must include integrity of spirit, a reverence for its patina of blood and tears.

Both positions are utterly compelling; both are sadly flawed, and the siblings' stand-off all the more poignant. Listening between the lines of Boy Willie's plans, we realize the slim chances of a Black man being treated with respect in 1930s Mississippi. There are the many references to prison, for one thing—euphemistically named Parchman Farm—where all the men in the family have served time. Meanwhile Berniece's attachment to the past has paralyzed her ability to love and enjoy.

THE GREATNESS OF THE PLAY
LIES IN ITS FACING OF THIS
DOUBLE IMPASSE: BOTH
SIBLINGS ARE RIGHT, AND
BOTH SEEM DOOMED.

POETRY

JUDSON HYATT

Losing Words

I would teach
her to shout so
I could hear her

no more than I
would teach her
my anger
that she might
feel my

frustration,
not hearing
her soft
words.

I would shout
that she might
hear my grief,
her downy
words drifting

past my
awareness.
I would teach
her to shout
past the ringing

in my ears,
that toneless choir,
harbinger of
lightless
silence

I would teach
her to shout
while I can still
feel the feather
of her words

The illustrations,
the caresses
that tether me
to life.

Like Tears

There must be a poem
I could write with *bomb*

not allowed in
a poem about grapefruit
the one I cut open this
morning like a sun
the one I slice into sections
for my spoon, the juices
collecting in the bowl.

No words about the killing,
the playground bully beyond the
playground gone mad with
the scent of power,
no words

save the tang of the juice
almost hot in the back
of my throat, the seeds and
rind tossed out for plenty

while the TV etches hate
falling, far away killing,
like streaks on the glass,
like tears.

The greatness of the play lies in its facing of this double impasse: both siblings are right, and both seem doomed. Beneath the manic joking and music-making, throbs the pain of oppression. Both Doaker (Josiah Phillips) and his brother Wining Boy (Abdul Salaam El Razzac) are wanderers, the one a porter, resigned to going where the train goes, the other, an incorrigibly charming musician who blows with the wind. Both have parted from their wives. Berniece's husband was torn from her, just as her father was torn from her mother, by the white man's lawless law. That original violent rupture of familial bonds keeps reasserting itself, threatening unbearable loss to all who risk loving too deeply.

Even the terrorizing presence and defeat of Sutter's ghost offstage can't drown out this undertone. In a spectacular sort of exorcism, Boy Willie finally conquers the white man's spirit aided by Berniece, who pounds on the piano to summon help from their ancestors. It is dazzling theatre, but can dazzling theatre heal psychic wounds, such as those borne by each character in the play?

From a larger perspective, the answer to that question is a hopeful *yes*. Tim Bond's production of *The Piano Lesson* at the OSF is so authentic, so powerfully rendered it becomes a History Lesson that penetrates right to the heart. As the splendid cast steps forward for a curtain call at the play's conclusion, I imagine them saying, *See how much the inhumanity of racism destroys? And also see, despite generations of assault and injury, how this family has managed to survive, to love and dream?* And we, the audience, reply with our applause and our tears.

POSTSCRIPT: The 2003 Ashland New Plays Festival is taking shape on the horizon. Running October 22-26, matinees and evenings, at the Temple, it promises interactive excitement, comedy, magic, and social relevance, not to mention a prequel to *Hamlet*, as four selected works receive two readings each, under the direction of Michael Hume, Liisa Ivary, Wick Jones, and G. Val Thomas. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Although Judson Hyatt has often been a commentator for JPR's on-air newsmagazine, the Jefferson Daily, this is the first time his poetry is appearing in the Jefferson Monthly. Hyatt is a pharmacist living in Medford.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

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
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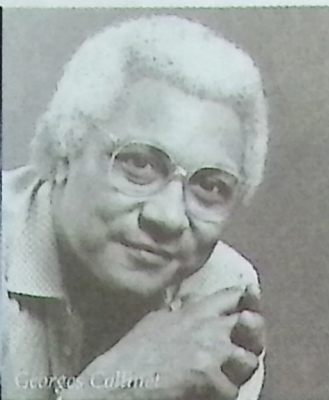
 80% of public radio's listeners hold a more positive image of businesses that support public radio.



Noah Adams



Terry Gross



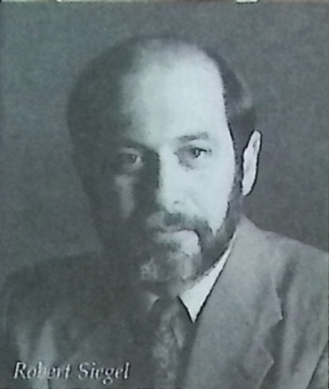
Georges Collinet



Scott Simon



Liane Hansen



Robert Siegel



Lynn Neary



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Your Legacy & Public Radio

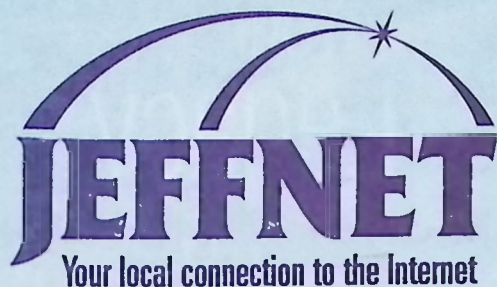
So much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

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To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



- ▶ JEFFNET is the non-commercial Internet service of the JPR Listeners Guild. Committed to the same civic and public service mission as Jefferson Public Radio, JEFFNET's online environment encourages life-long learning, facilitates constructive community dialogue, limits commercialism, and respects member privacy. JEFFNET provides 56K dial-up service throughout Southern Oregon and Northern California, a connection to the Ashland Fiber Network for Ashland residents, and nationwide remote access for its members who travel. Using JEFFNET supports Jefferson Public Radio and its online services, including the JEFFNET Events Calendar, Community Forums and web audio service.

- ▶ Virus Scanning - Automatic virus scanning of your incoming email
- ▶ Customizable Spam Filtering to minimize junk email!
- ▶ More Free Personal Web Storage
100 megs for every JEFFNET member
- ▶ Expanded Dial-up Access
Over 7,500 access numbers nationwide
- ▶ New DSL Service
High speed DSL connection now available in many areas
- ▶ Six Email Boxes - for each JEFFNET member
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Stay in touch from the road or even a friend's computer

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www.jeffnet.org
1-866-JEFFNET

JEFFNET is operated
by the JPR Listeners
Guild and helps
support Jefferson
Public Radio



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